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**RICK SCOLLINS — PORTRAIT OF
AN ARTIST**

**THE WEHRPASS AND SOLDBUCH
TERRITORIAL BATTALIONS OF
THE KING'S REGIMENT**

**FRENCH IMPERIAL GUARD
DRAGOON HELMETS**

**CANADIAN PARA UNIFORMS
BEN McCULLOCH —
HERO OF TEXAS**

MILITARY ILLUSTRATED

□ PAST & PRESENT □

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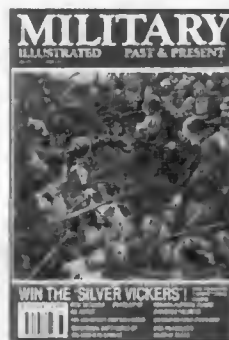
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Our cover illustration shows a detail from Rick Scollins' magnificent painting of the battle of El Alamein — see article page 22

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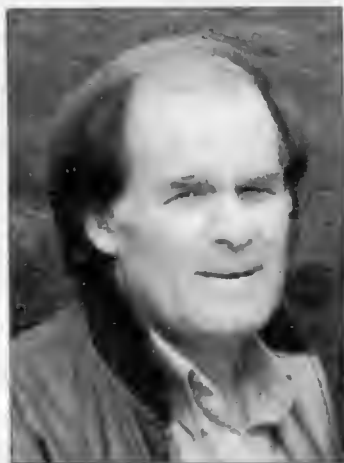
EDITORIAL

A hard act to follow. That's what everyone's been saying to me ever since Martin Windrow announced that he was giving up the editorship of 'MF' to concentrate on his book publishing company, Windrow & Greene. And I know it's not going to be easy, but the magazine's proprietor Fred Newman and I are determined that 'MF' will continue to maintain the high standards Martin demanded and achieved.

Exactly 20 years ago, to the very month, I was faced with an almost identical situation when I took over from Chris Ellis as editor of *Airfix Magazine*. That was a challenge too, but a rewarding one which amongst other things led to longstanding friendships not just with Martin but with other people whose names will be familiar to 'MF' readers, such as Roy Dilley, Gerry Embleton, Bryan and Don Fosten, Sid Horton and others. (You must remember Sid's incredible conversions of Airfix 54mm figures recreating the Charge of the Light Brigade and the Return from Balaklava which set new standards for figure modellers to emulate.) Hopefully, those close relationships will continue.

What I am not going to do, though, is turn 'MF' into a Mark 2 *Airfix Magazine*. One should always go forwards, not back; on top of which I am fully aware that the majority of 'MF' readers are collectors and historians rather than modellers or wargamers, and the magazine's emphasis will remain very much as it always has been. So, whether you are already a contributor to these pages, or a reader who has got an idea for an article, I would very much like to hear from you.

It is my particular pleasure in this, my first issue, to welcome a new author, **M. Bertrand Malvaux**. Born



Keith Durham

in 1966, Bertrand has made a special study of military history in the 18th, 19th and 20th centuries, establishing regular contact with numerous collectors and museums both in France and abroad, giving him access to many rare pieces. He has made a special study of French military headgear, leather gear, accoutrements and accessories, with emphasis on the First Empire and the Restoration periods. Since 1988 he has been a contributor to the French magazines *Tradition* and *Militaria*, and we are sure that English-speaking readers will enjoy the results of his researches as well.

Our second new contributor this month is figure sculptor **Keith Durham**, who has since 1979 produced masters for several well-known firms including New Hope Design,



Bertrand Malvaux

Universal Soldier, Men in War, Poste Militaire, Mitrecap Miniatures and Border Miniatures. Born in 1948, Keith collected model soldiers for many years before beginning to paint his own in 1978 and to sculpt a year later. His approach has been heavily influenced by the work of such artists as Rick Scollins, whose painting he discusses in this issue, as well as Angus McBride and Gerry and Ron Embleton. Married with two children, Keith lists combat pistol shooting amongst his hobbies, alongside prowling around the battlefields and historic sites of his native Northumberland.

Now, some notes for your diary.

The Pinmer Wargames Club is hosting this year's national finals at the Royal Horticultural Halls, Elverton Street, London SW1, over the weekend

of 5/6 September. The event is sponsored by Osprey Publishing Ltd. The event will cover 13 different wargaming periods and for visitors there will be trade stands, demonstration and participation games, painting demonstrations and some examples of period drill by members of re-enactment societies.

A new permanent exhibition has just opened at the National Army Museum, Royal Hospital Road, Chelsea, London SW3. Entitled 'The Forgotten War', the exhibition is a memorial tribute to the Fourteenth Army's long struggle against the Japanese culminating in victory at Kohima and Imphal and triumphant entry into Rangoon in May 1945. The exhibition includes many original artefacts as well as full-scale reconstructions such as a booby-trapped bridge, a PoW hut and a machine-gun position.

Meanwhile, work is progressing well at Duxford on the new Land Warfare Hall, a brand-new 5,000m building which will house over 50 AIVs and 40 artillery pieces in realistic battlefield settings. In addition, the exhibition will include Field Marshal Montgomery's caravan used as his mobile headquarters while commanding 21st Army Group in 1944-45. Duxford is situated just south of Cambridge off junction 10 of the M11 motorway and is open daily from 10.00.

We are awaiting details of a major Sealed Knot muster in October which will actually for the first time to be held on the original battle site of Edgehill. This promises to be a really spectacular event, and we'll bring you more news next month, along with a report on the British Model Soldier Society Nationals held in April.

Bruce Quarrie

THE AUCTION SCENE

The past few weeks have seen a number of important auction sales but pride of place must go to Chrisnes' sale on Wednesday, 15 April, when they sold the first part of the Dyck Collection. The majority of lots were antique firearms with wheellocks, including many pairs, predominating but there was a sprinkling of other types and some armour.

Reactions to the condition of the items among the top dealers, collectors and experts present at a private view in the evening of the Monday were mixed. It must be remembered that this collection has been together for centuries and contained some outstanding items. However, over that long period many had been subjected to well-meaning but somewhat mislaid cleaning. Many of the pieces had stocks which were undoubtedly original but, as the result of polishing and possible scouring, had acquired an almost-new look. Some of the metal was bright and polished with little or no patina left but the objects were still of great interest. These drawbacks did not deter the bidders and many of the pieces sold for figures well above the high estimates.

There is still another sale to come and if similar prices are achieved then

both auctioneers and sellers should be very happy. There will also be a sale of militaria in June which will include a number of military swords from this collection.

Another sale to please collectors is one planned by Glendenning who are selling a collection put together late in the last century and left undisturbed since. With such a provenance and the prospect of fresh material the numerous Waterloo and other campaign medals should sell extremely well. Considering the romance, misery and history represented by these medals the prices realised do not seem excessive. Whilst the headlines concentrate on the record prices paid for important groups such as those Victoria Crosses, the general range of prices is not high. The majority of the most readily available examples sell at prices which seldom exceed a few hundred pounds. Obviously the rarer a medal the more expensive it will be.

For the medal enthusiast there is another pleasure in store for Sothebys are mounting an exhibition of British Gallantry Awards 1800-1950. Several museums and institutions are lending outstanding and important groups including a number with VCs. The

exhibition will be open from Tuesday, 26 May, to Friday, 5 June 1992. Admission is by catalogue which will list all groups and be illustrated in colour and black and white. The catalogues can be purchased at the door or by post at £8 plus £1 postage and packing—a special concession is available to members of the OMRS and each catalogue will admit two visitors to the exhibition.

Christies had a sale at the end of April which included a collection of medals to the Duke of Cornwall's Light Infantry—a regiment which has seen a great deal of service throughout its history. The same sale also included a group given to a member of the plane carrying General Sikorski which crashed at Gibraltar in July 1941. The General was the leader of the Free Polish Forces and some controversy has accumulated around the circumstances of his death, with some attempts to suggest sinister causes. There was also a group to General Sir Robert Harvey, 53rd Regiment of Foot, who played an important part in Wellington's Peninsular campaign. Estimates ranged from £10,000 to £12,000.

Sothebys held a two-site sale on 15/16 April selling modern and vintage sporting guns and rifles in London and antique arms and armour in Sussex. The London sale had a somewhat mixed reception but on the whole the

results were satisfactory. Some prices probably reflect the growing demand for good vintage firearms suitable for shooting. Classic Target shooting is growing in popularity and a .38 Smith and Wesson Single Action 3rd Model Revolver sold for £600 and a Tranter .456 Double Action Revolver, cased with accessories, realised £800. A display board of Eley Sporting and military cartridges sold for an astonishing £1,800—a price which would have seemed impossible some time ago for these items have steadily increased in value over the years. Just as surprising was the figure of £480 paid for 30 Purdey 12 Bore cartridges specially loaded for King George V. At over £16 a shot a careful aim would seem essential! Needless to say top quality British-made guns retained their value and a pair of 12 bore Royal sidelock guns by the top gunmakers Holland and Holland sold for £26,000. Another pair of 12 bore guns by John Dickson & Sons sold for £16,000.

Kent Sales had a sale planned for later in the same month and were offering their usual wide range of items, mostly at estimates well within the budgets of many collectors. Among the items were such diverse material as a Soviet MiG-15 pilot's G-Suit and two British Army jerkins. If variety can be said to be the spice of life, then Kent Sales are full of life.

Frederick Wilkinson

ON THE SCREEN

Video Releases to Buy:

The Falklands War/Special Forces (K-tel)

Iran-Iraq/Afghanistan (K-tel)

Terrorism/The Lebanon (K-tel)

The Gulf War — Allied Air Power (DD Distribution)

On Time, On Target (DD Distribution)

Israeli Air Force (DD Distribution)

Military Aircraft of the World (Castle Vision)

Top Teams (Proteus)

K-tel have released the first three K-videos of a new series being marketed under the title *Wars in Peace*. The series is intended to cover wars since the 'peace' at the end of the Second World War. They have been produced by the ITN Newsrooms utilising ITN footage and graphics. Each tape contains two programmes lasting 80 minutes in total. The first volume begins with *The Falklands War*. ITN reporter Simon Cole summarises the military operations which led to the Argentinian surrender in 1982. The 40 minutes does not allow any consideration of the political perspectives; the role played by Margaret Thatcher is hardly mentioned, nor is the necessity of the war questioned. In the second part, *Special Forces*, Paul Davies deals with operations carried out by various Special Forces units, particularly the SAS, the American A-Teams, mercenaries in Africa, and the Russian Spetsnaz.

The second volume begins with *Iran-Iraq*. Terry Lloyd describes

Saddam Hussein's first attempt to control the major oil centres in the Gulf by the invasion of Iran in 1980. The programme well demonstrates how the initially rapid advances became bogged down in trench warfare reminiscent of the First World War. The programme ends with the Iraqi invasion of Kuwait in 1990, and the arrival of the American fleet to protect Saudi Arabia. In *Afghanistan*, David Suchet deals with the Russian invasion in October 1979. The programme features remarkable footage of Mujahidin ambushes of Soviet and Afghan convoys in the Salang Pass and the Panjsher valley, and the major Soviet offensive in the region of Khost which precipitated the one set-piece battle of the war.

The third volume begins with *Terrorism*, which deals mainly with terrorism stemming from problems in the Middle East. Robin White explains how the Israeli ejection of the Palestinian Arabs from their homelands resulted in the formation of the PLO. The PLO's various splinter groups such as El Fatah and Black September are described, along with their sponsorship by states such as Libya, Syria and Iran. Lastly, the varying success countries in the West have had in their efforts to contain terrorism is discussed.

The PLO also feature predominately in the second part, *Lebanon*. Desmond Hamill briefly describes how the PLO were ejected from Jordan into Lebanon in 1970, and the resulting civil war there from 1975-78.

out by different BMSS members to produce what is very much a joint Society effort and a figure in a straightforward but natural pose. Bearing in mind that these regiments recruit particularly tall men, the casting represents a figure whose scale height works out at 6 feet 2 inches.

There are just three pieces to this model, a rectangular 'paved' base, the complete figure and a delicately cast whip which locates in a small hole between thumb and index finger of the right hand. A certain amount of 'flash' and some evidence of mould lines required removal on the review figure and a little 'putting' of some surfaces also needed attention. When assembling note that the base has a slight depression in its surface which presumably is to accommodate what looks like a small protrusion under the right heel of the figure, but a much stronger joint would result by drilling up into the leg from under the heel and also through the base and inserting and gluing a short piece of wire through both.

Fine detail such as buttons, epaulettes, aiguillette, lace, belt buckle and cap badge are cleanly cast, but my feeling was that the figure was, perhaps, just a trifle flat chested.

However, the simplicity of the model would make it an ideal first subject for a tyro painter to attempt, while the really attractive price should

However, most of the programme deals with the Israeli invasion of South Lebanon in 1982 which culminated in massive tank battles and aerial dog-fights against the Syrians, and the siege of Beirut.

Planned in the future are programmes dealing with the Korean War, the Vietnam War, the Six-Day War, the Yom Kippur War and the Gulf War.

The Gulf War features only marginally in *The Gulf War — Allied Air Power*. The video, a French production with English dialogue, is a 60-minute documentary dealing with a wide variety of fixed and rotary-wing aircraft deployed by the Allies in the recent conflict. However, there is very little Gulf War footage; the result is essentially an appraisal of modern NATO aircraft.

There is more to be seen of the Gulf War in *On Time, On Target*, a 60-minute documentary about airlift and airdrop operations since the end of World War II. Included is archive footage of the Berlin Airlift in 1948, the siege of Khe Sanh in Vietnam in 1968, the American invasion of Grenada in 1983 and the RAF in the Gulf. The 47th Air Dispatch Squadron of the Royal Corps of Transport are seen participating in the 11th International Air Lift Rodeo in North California in 1990. The programme emphasises the versatility of airlift aircraft, operating in military circumstances, famine relief and even formation flying!

Israeli Air Force deals with the history of the IAF since its desperate attempts to fight off the vastly superior Arab air forces in 1948 to the sophisticated force it is today. The programme includes dramatic camera-gun footage of pre-emptive strikes against Egyptian

airfields, strafing runs against convoys and dogfights between Israeli Mirages and Arab MiGs during the Six-Day War. There is also footage of Egyptian SAMs shooting down Israeli warplanes during the Yom Kippur War of 1973 and aerial action during the 1982 invasion of Lebanon.

Military Aircraft of the World is a three-volume set which appraises military aircraft from worldwide air forces. Each 55-minute tape consists almost entirely of aircraft in flight; the three tapes between them cover about one hundred aircraft, in alphabetical order. On screen is given background data like country of origin, role, and engines, as well as technical data including maximum take-off weight, speed, range and armament. By dealing with each aircraft individually, there is no attempt to compare aircraft of the same type from different countries. Given the subject matter, there is curiously no combat footage. The result is undeniably comprehensive, but the sleeve could usefully have been used to list all the aircraft on each tape.

Lastly, *Top Teams* consists entirely of top military aerobatic teams round the world. Featured are the RAF's Red Arrows flying Hawk T Mk Is, the USAF's Thunderbirds flying F-16 Fighting Falcons, the US Navy's Blue Angels flying F-18 Hornets, the Canadian Air Force's Snowbirds flying Canadian CT-114 Tutors, the French Air Force's Patrouille de France flying Alpha Jets and the Italian Air Force's Freccia Tricolori flying Aermacchi MB-339s. The aircraft are seen performing undeniably breathtaking aerobatics but the commentator's voice is particularly monotonous.

Stephen J. Greenhill

Military Miniatures Reviewed

The British Model Soldier Society, 54mm: Gate Sentry of The Household Cavalry, 1991. Price in text.

In 1985 the BMSS celebrated its Golden Jubilee and, to mark the occasion, produced a small number of cast figures which proved a great success and provided one of a range of services the Society offered its members.

November 1991 saw the most recent expansion of these services with the introduction of the first of a new range of figures in what is called the 'BMSS Members' Collection'. Evidently, the intention is that the Society will use the talents and skills of members to produce figures which are, perhaps, not well covered by the commercial side of the hobby but are nonetheless of interest to modellers.

So it was that this introductory model of a present-day member of the Household Cavalry came into being. The research, master figure and moulding and casting were all carried

out by different BMSS members to produce what is very much a joint Society effort and a figure in a straightforward but natural pose. Bearing in mind that these regiments recruit particularly tall men, the casting represents a figure whose scale height works out at 6 feet 2 inches.

Initially offered to society members for £2.00 plus 50p p & p (£1.00 overseas), the model can now be obtained by other enthusiasts price £2.50 with postal charges as above. The figure can be obtained from BMSS Support Services, 145 South Park Drive, Ilford, Essex IG3 9AD. Cheques should be made payable to British Model Soldier Society while overseas modellers are asked to remit payment in sterling.

Tradition, 90mm: Drummer, 51st Regiment of Foot. Price £16.30

This imposing but straightforward kit is designed by Andrew Stadden and consists of just five pieces including a substantial circular base.

The main body casting, which represents the complete figure with the exception of the left hand, can be securely glued or soldered to the base — a substantial peg cast underneath the left heel locating in a pre-drilled hole and providing a very robust and rigid fixture. The 'missing' left hand is incorporated in the rim of the separate drum shell which, in turn, needs the addition of the fourth piece, the lower drum skin, to complete.

The fifth and final part of the model is the drummer's curved sword.

However, it would undoubtedly be advisable to paint the main figure, drum and possibly the sword before final assembly in order to reach all those scarcely accessible nooks and crannies as easily as possible.

All the castings are extremely clean with little flash or seam lines needing removal. The only surface that required much attention was the upper drum skin which contained a rather prominent and noticeable ridge.

The pieces fitted together very accurately and when joined with superglue required little or no filling or making good. Detail, both raised and engraved, is crisply defined and, once primed, provides an excellent guide for the painter.

All in all this is a satisfying figure to work on and, with the ever increasing popularity of large scale figures, will make a handsome and distinctive addition to a collection, representing as it does a particularly colourful though quite rarely modelled period of the British Army.

Jerry Scutts

We apologise to readers for the lack of illustrations to accompany this month's reviews, but believe that those accompanying Bill Horan's California Show report will be recompense.

French Imperial Guard Dragoon Helmets 1806-1815 (1)

Order of 10 May 1804: 'The Guard is forewarned that the Senate has today proclaimed Napoléon Bonaparte Emperor of the French and has established the inheritance of power in his family. Long live the Emperor! Boundless devotion and fidelity to all proves Napoléon I Emperor of the French. Today the Guard takes the title Imperial Guard.'

ORIGINS AND HISTORY

In the 16th century the Marshal of Brissac named his mounted arquebusers 'dragons' after the mythical beast whose attributes his cavalry had paid for with their courage. The true ancestors of the Imperial Guard cavalry, though, were the 'Massed Sergeants' of the Military House of the Kings of France. More immediately, the Consular Guard was the first and foremost troop attached to the person of Bonaparte after the Revolution; it was they who became the Imperial Guard on 10 May 1804. At their head the Emperor placed an officer close to him, Marshal Jean-Baptiste Bessi res, who commanded them with the rank of Colonel-General from 20 July the same year.

However, it was not until 1806 — one of the Empire's best years — that a regiment of dragoons came to belong to the Imperial Guard. The 1805 campaign had proven the valour of the Line Dragoons, in reward for which Napol on proclaimed on 15 April 1806 that 'the Imperial Guard will consist of... 1 Regiment of Dragoons, of 4 Squadrons'. This new corps comprised four squadrons, each of two companies, and one squadron of V lites (a cadre of younger men). The regiment was formed initially by selecting 12 men, all with at least ten years' service, from each of the 30 Line regiments.

The regiment's elite officer corps was personally selected by Napol on himself after verification of their service records. He chose an officer already covered in glory to command them, Colonel Arrighi de Casanova, who was promoted to Major-Colonel. He was one of the Emperor's cousins by marriage, so it was not an unusual arrangement.

Once the squadrons were formed, Napol on placed them under the 'protection' of his Empress, Josephine, who bestowed upon them the honour title 'Dragons de l'Imp ratrice' (Empresses' Dragoons). Despite its appropriateness, opposing them symbolically to the Queen of Prussia's Dragoons, this title was never carried officially in the regulations.

In 1807 the regiment consisted of 560 men, before the wars began

'Les Muscadins'



BERTRAND MALVAUX

to decimate its ranks. On 6 June 1809, Colonel Arrighi de Casanova was replaced by Count Saint-Sulpice, at that time a Divisional General. Then, on 21 January 1813, Divisional General d'Ornano took over until the restoration of the monarchy in 1815 when the regiment became the Royal French Corps of Dragoons.

The Imperial Guard (or Empresses') Dragoons took part in all the major campaigns of the Napoleonic Wars: Prussia and Poland in 1807, Spain in 1808, Austria in 1809 and Russia in 1812, only half the men making it back from Moscow. Their battle honours included Friedland 1807, Eylau and Somosierra 1808, Wagram 1809, Malojaroslavetz 1812 (when they prevented cosaks from capturing the Emperor), and Lutzen, Kuln and Wlchau 1813.

In 1806, choice of uniform for the new Imperial Guard Dragoons was left up to Casanova. Wishing to command a modern troop, the Colonel began by dispensing with all the accoutrements which he considered useless, such as hair

queues, culottes and stockings. The chosen uniform was close to that of the Guard Horse Grenadiers (Grenadiers   Cheval de la Garde) but the tunic was green instead of blue and the head-piece adopted was a brass helmet. Marshal Bessi res, who viewed such innovations with suspicion, called them 'les Muscadins' ('the Nunnies'), a name given under the Directorate to elegant Royalists who dolled themselves up in perfumes and ribbons... Nevertheless, when two NCOs paraded the new uniform in front of the Emperor one morning at the Palace of Saint-Cloud, he accepted it.

THE 1806 HELMET

Existing pieces

Study of the helmet is hindered by the absence of archival material and the existence of only one document from von Breitenbach which gives the following description: 'Helmet in yellow metal, panther skin, black horsehair mane and tuft, scarlet plume'. We can therefore only base our study on illustrations from the period plus, empirically, the careful examination of authentic antiques put before us.

Only five genuine troopers' helmets from this period are known to us. (Officers' helmets will be covered in the second part of this article next month.)

The first forms part of Raoul and Jean Brunon's antique collection preserved in the Mus e de l'Arm e at the Ch teau de l'Empire in Salon-de-Provence. The second comes from the former collection of Edouard Detaille which is currently among the reserve exhibits in the Paris Army Museum. The third originally came from the collection of the Grand Duke of Hesse, which passed on to a Monsieur Hollitzer from Vienna, and ended up being auctioned at the 'Ormont' Hotel in Paris in 1932 where it was purchased by a French enthusiast whose collection is today on show at the Ch teau Fort de Jonx in Pontarlier. The fourth example rests within the collection of the Prince of Moscow but is actually now in private hands: it has been pierced by a musket ball. The fifth belongs to French collector Monsieur Th lot. The following description is based upon these.

All the metallic parts of this model are of stamped brass. The cap is stamped in a single piece with a depth of approximately 100mm, laid back at the rear in 'Minerva' style. Towards the base is soldered a 5mm projecting gutter which sweeps towards an upwards point at the front. This was designed to trap and run off rainwater which would otherwise have discoloured the turban.

The turban itself is of tough leather 95mm high at the front, hooked to the cap by five steel wires and pierced on each side at ear level. At the rear is sewn a leather tie which attaches it to a brass buckle in order that it could be adjusted to the trooper's head size. The leather turban is covered with skin tinted to imitate the hide of a panther.

The peak is of the same base leather shaped into an 82mm point. The helmet in the Th lot collection was obviously once slashed by a sabre and the peak restored in the same period with a rounded shape. This peak is sewn to the base of the turban. The exterior edge is encircled by a folded brass fillet in the style of a horseshoe (which can equally be seen rivetted at four points). The underside is dark brown tan. Some helmets are equipped with a detachable peak which is attached to the turban by two small steel hooks.

There was no neck guard (rear peak) on the model 1806 helmet;

FOOTNOTE

* This article was originally published in French in issues 47 and 53 of the magazine *Tradition*. Any errors in translation are the sole responsibility of the Editor.

this did not appear until 1814.

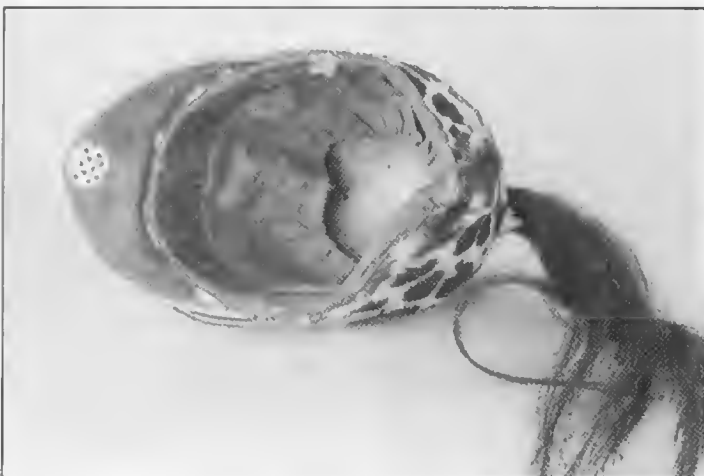
The chinstraps are each formed of two pieces, the strap itself and the rosette or boss (*rosette*). The latter is round, 65mm in diameter, formed in the shape of a five-pointed star, and fixed to the turban by two brass clips soldered to its reverse. The strap itself is dark brown tan made up of 15 separate scales, the largest being 58mm wide and the smallest 17mm. The scales are hooked together to give a total length of 161mm.

The plume-holder is fixed to the turban in front of the left rosette. The circular tube (13mm in diameter at the top and 54mm deep) is tapered towards the bottom and the plume is simply jammed in. The tube is cut out at top and bottom to allow it to be fixed to the turban by a fillet of brass.

The comb on top of the helmet consists of two caisson-shaped 'ailerons' with a covering plate approximately 350mm long holding them together. The embossing takes the form of nine gaudrons of diminishing size, each aileron being a maximum of 122mm high. The base is contoured to the cap, each aileron being fixed to the cap by four rivets. The covering plate is cut out at the front to take the tuft-holder and is attached to the cap at the back by a fillet of brass. With the comb fixed more or less to the base of the cap at the rear, the bottom of the front plaque is generally found to reach to between 5 and 15mm from the base at the front.

The front plaque itself is 54mm tall. It is struck in the form of an eagle with its head turned towards the left and a lightning bolt grasped in its claws. Above this is stamped the Imperial crown. At the top, the plaque is folded under and also cut out in a circle to carry the tuft-holder. The bottom is extended into a rounded point which is decorated by two palms and rivetted to the cap. We should point out that the helmets worn by the dragoons from the Kingdom of Italy were much the same except that the

The interior and lining of a trooper's helmet. (Fort de Joux, author photo.)



Facing page:

The whole legend of the Empresses' Dragoons encapsulated in one photo: a model 1806 helmet, second pattern sabre, girdled by the decorated bayonet frog and Year IX model pistol. (Château de l'Empereur, author photo.)

Above:

Side by side, the two Guard Dragoon helmets from the outstanding collections of Raoul Brinnon, preserved today in the Château de l'Empereur. On the left, a trooper's helmet,

on the right an officer's model which actually belonged to Captain Jacques-Louis Chatriot de Lafosse. These two beautifully preserved pieces are among the finest known. Although they are both 1806 models, there is a slight difference in the angle of the peak. If the trooper's plume is not original, the officer's certainly is. It is mounted on whalebone; the metal tidip is later (around 1820-30). We should point out that the fur turban covering is a modern replica conforming to the original. (Château de l'Empereur, author photo.)

Of all the cavalry regiments in Napoléon's Imperial Guard, only the dragoons wore a helmet. In this first of two articles we examine the regiment's history and those helmets worn by troopers and trumpeters. Next month's issue will describe and illustrate the even more glamorous helmets worn by the regiment's officers.

eagle on the plaque has its head turned to the right and is surmounted by the crown of iron.

The tuft-holder breaks down into three components: the base or body, the stem and the tuft itself. The brass base is composed of ten strips decorated alternately with deep horizontal ribbing or a motif of pearls and lozenges. It is 67mm high and 36mm in diameter. The stem consists of eight panels decorated with palms, the top being scalloped. Overall height is 36mm. Into this is stuck the tuft itself, of black horsehair about 60mm long. The whole assembly is fixed to the

cap by a long steel rod soldered to a screw which screws into the base of the stem.

The black horsehair mane is mounted on a leather sole on the inside of the comb and falls back towards the rear of the helmet in a flowing queue. Its length is usually 600mm. In 1806 this mane came to the level of the tuft-holder and fell down to either side of the helmet, but it was gradually moved further and further back along the comb.

The helmet lining consists of a band of leather faced at the top to a strip of linen. From 1814, this lining was progressively replaced by a

version entirely of leather cut out in a wolf's tooth pattern.

The plume is made of red feathers mounted on a whalebone and is about 350mm high.

Total height of the helmet is in the region of 420mm and it weighs approximately 1.2kg.

Trumpeters' helmets

These are similar to those of the troopers except that the horsehair tuft and mane are white. In full dress order, the plume is of blue feathers. We only know of one genuine surviving example, that in the collection of René Cochemin. This is exceptional because it dates from the closing days of the Empire, 1814-15, and proves the existence of both a rear neck guard and the leather wolf's tooth lining band.

NCOs' helmets

Since 1952 the Army Museum collection has included an 1806 model helmet with a more richly decorated front plaque similar to those found on officers' helmets. This example has been the subject of later restoration and has non-regulation chinstrap bosses, a different mane and a non-original peak. It might perhaps have belonged to an NCO.

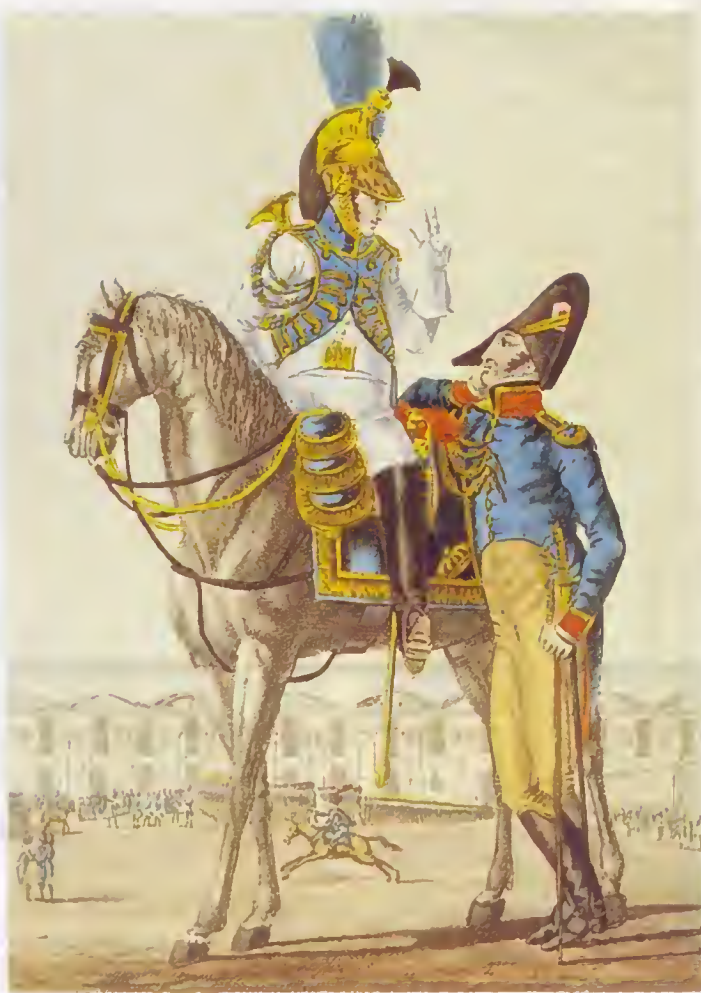
MI

Acknowledgements

We would like to thank all those who have helped in the preparation of this article. Its contents and illustrations would not have been so rich without the invaluable co-operation of collectors who have so readily given their assistance: Pierre Bailly (Musée de Bourges), Raoul Brinnon (Château de l'Empereur), Commandant Chaduc (Musée de l'Armée), René Cochemin, Mme Delorme (Musée de l'Armée), Jean-Marcel Humbert (Musée de l'Armée), Roland Lambalot (Musée du Fort de Joux), Général Merle (Musée de l'Armée), Jean-Marie Mongin (*Histoire et Collections*), Lucien Rousselot (official Army artist), Baron Guy Testot-Ferry, Robert Testot-Ferry, François Vanviller (*Histoire et Collections*), Jean-Louis Vian (*Tradition magazine*).

Wolf's tooth lining band inside the trumpeter's helmet. (René Cochemin Collection, author photo.)





Above left:

This fine watercolour study of a Guard Dragoon is due to the talent of Martinet, famous for his depictions of First Empire troops. The 'Minerva' shape of the cap and the tall plume can both be confirmed as accurate from original helmets. (Raoul Brunon Library, author photo.)

Above right:

Imperial Guard Dragoon trumpeters in full and undress uniform, from the Martinet library, rue du Coq 13 and 15, Paris. Plate 230 of Martinet's famous series clearly shows the clothing worn by Guard musicians. Note the imposing blue plume. This painting does contain one error, though: the horsehair mane and tuft are depicted as black instead of white. (Raoul Brunon Library, author photo.)



Left:

Painting after a Heusdell design representing the uniforms of the Imperial Guard Dragoons from 1806-10. The helmets are certainly the 1806 model. On this painting it is possible to evaluate the height of the helmet is approximately 400mm. Note that the base of the plume does not have an olive pompadour; this was never worn with this helmet. (Raoul Brunon Archives, author photo.)

Top right:

Model 1806 helmet with detachable peak. This excellent piece from the Edouard Detaille collection is now held in the Musée de l'Armée in Paris.

Top far right:

Profile view of the trooper's 1806 model helmet. Note that the mane emerges from the back of the comb, dating the helmet to about 1810-12. (Château de l'Empéri, author photo.)



Centre right:

Trooper's helmet preserved at the Château de l'Empéri showing front plaque detail. In contrast to the example in the Musée de l'Armée this peak is sewn to the turban and rivetted with a large brass stud either side under the chinstrap boss. (Château de l'Empéri, author photo.)



Centre far right:

Splendid 1806 model helmet preserved in the collection at the Fort de Joux. This piece is in perfect condition but has chinstrap bosses dating to the pre-Revolutionary monarchy which were probably applied after the Restoration. (Fort de Joux, author photo.)



Bottom right:

Very rare Imperial Guard Dragoon trumpeter's helmet, in fact the only known surviving example. Its rear neck guard and wolf's tooth headband date it to 1814-15. (René Cochelin Collection, author photo.)

Bottom far right:

The hypothetical NCO helmet as described in the text. (Musée de l'Armée Collection, photo by Jean-Louis Vian.)



1st Canadian Parachute Battalion, 1944-45 (2)

UNIFORMS

The uniform worn by the 1st Canadian Parachute Battalion closely resembled that of his British counterpart. Other than insignia, his uniform was either of British manufacture or manufactured to resemble British patterns. The first significant difference was the Battledress. Other than the specialised Airborne Battledress Trousers, these were of Canadian manufacture and were of a greener shade of khaki than the British version. Canadian Battledress was never made in a wartime austerity version like the British, so it still retained the original 1937 Pattern of hidden buttons and tabs on the bottom of the trousers. The overall quality of the Canadian Battledress was superior to that of the British.

From examination of surviving examples, it appears there were several different versions of the Battledress Trousers. The Mike Knapp collection includes what appears to be an early (1943) pair of modified SD Trousers. One can speculate that such modifications were undertaken by contracted firms because of the urgent need for these specialist trousers. It might even be feasible to surmise that standard BD Trousers were also modified to Airborne standards by contracting out.

The pair of Airborne BD

EDWARD STOREY

Continuing from 'MI' No. 48, which covered the battalion's record and illustrated some uniforms and insignia in colour, the author describes and illustrates unit-specific items worn by the Canadian paratroopers.

Trousers in the Canadian Airborne Museum collection could be a late war pair specifically manufactured to Airborne specifications, although they bear no label. All the pockets are chamois-lined and the cargo pocket has a hidden button with two snap fasteners.

A close look reveals several different types of large cargo pocket: exposed central pocket, hidden central pocket, two snap fasteners and no snap fasteners. It would seem as though, so long as it was big enough and worked, that was enough.

All trousers have a small slash pocket on the right leg for the FS Fighting Knife, but this pocket may not have functioned as well as intended because many photographs show the knife attached to the outside of the leg instead of being held in the pocket.

The second distinction was the use of the 'high top' Oxblood coloured US Army Paratroop Boots. This tradition started at Fort Benning with the original draft of Canadians who took parachute training there, and the

boots continued as the mark of an active paratrooper in the Canadian Army until 1967. During World War II these boots were usually reserved for parades and periods of leave as they added an extra smartness to the uniform. The boots were authorised for field and operational use, although they were seldom used as replacements were difficult to obtain. Not all members of the Battalion had these boots as those who took their parachute training in the United Kingdom were not issued with them.

Each member of the battalion was also issued a pair of standard ankle or 'ammunition' boots. These were of Canadian manufacture and could be distinguished from the British ones by the internal toe-cap. It was these boots which were generally worn on exercise or active service.

Canadian-manufactured maroon berets were also available for issue during World War II. The Dorothea Knitting Mills of Toronto manufactured these berets for Canadian and Allied use.

The remainder of the uniform was identical to that of the British paratrooper. The distinctive Denison Smock, denim Over-smock, Airborne Battledress Trousers, Camouflaged Wind-proof Trousers and any other specialised clothing such as kneepads were of British manufacture. It was easier and cheaper for the Canadian Government to purchase these items with cash direct from British sources rather than contract out to Canadian firms.

EQUIPMENT AND WEAPONS

Like the uniforms, Canadian equipment was manufactured to British patterns or purchased from the United Kingdom. When the 1st Canadian Parachute Battalion sailed for England in July 1943, all of the 1937 Pattern Web would have been of Canadian manufacture; on the other hand the parachute helmets were of British manufacture and the parachutes (used in training) were American.

Once in the United Kingdom, replacement 1937 Pattern Web came from British sources (after all, it was interchangeable with Canadian made sets), and any specialist pieces such as the Mark V Sten sub-machine-gun bayonet frogs and the 9mm Inglis/Browning pistol magazine pouches were

Far left:

Reconstruction photo of a member of the 1st Canadian Parachute Battalion with an Airborne BSA folding bicycle. An Everest Carrier for extra equipment is mounted on the handlebars. (All equipment from the WE, Storey Collection.)

Left:

Sergeant Gordon Davies, the battalion Orderly Sergeant, takes a ride on a new Willbike Parascooter, 5 January 1944. Photo taken by Sergeant R.E. Benter, the only parachutist with the Canadian Film and Photo Unit.

Top right:

Front and rear view of embroidered mellen shoulder flash. (E.R. Storey Collection.)

Top centre right:

Set of printed canvas insignia. The shoulder flash is of Canadian manufacture but the division patch and Airborne strip are British. (WE, Storey Collection.)

Top far right:

Front view of unissued Canadian-made printed canvas shoulder flash and British-made Airborne strip. The Canadian badge is on thick black-backed canvas whereas the British strip is on thinner light blue canvas. Note how the strip is printed on sheets and then cut out. Fold marks are indicated by dots. (WE, Storey Collection.)

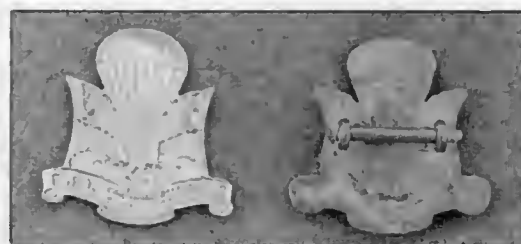
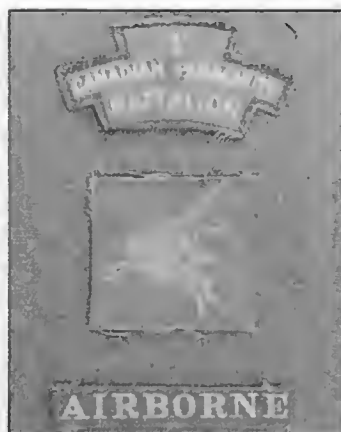
of British manufacture. All parachute helmets, drop bags, weapons valises, parachutes, folding bicycles, pushcarts, sleeping bags and motorcycles were of British manufacture and were either issued to the Battalion for active service requirements or purchased by the Canadian government.

Canadian small arms were also standardised to British weapons of the period. By 1943, the arms industry was well established with Number 4 Mark 1* Lee-Enfield rifles, Mark I and Mark II Bren light machine-guns and Mark II Sten machine carbines along with the ammunition and accessories being manufactured by Canadian firms. Revolvers, pistols and heavier weapons were purchased either from American or British sources. Once in the United Kingdom, replacement weapons for the 1st Canadian Parachute Battalion were provided by the British.

Specialist units like the British 6th Airborne Division, were one of the first to receive the then new 9mm Inglis/Browning pistol that was being manufactured for Allied use by the John Inglis Company of Toronto. Also being issued just prior to D-Day were the British-manufactured Mark V Sten sub-machine-gun and the Fairbairn-Sykes Fighting Knife.

INSIGNIA

The cap badge worn by the 1st Canadian Parachute Battalion was



Above left and right:

Front and rear views of the brass and plastic Canadian Parachute Corps cap badges. On the rear view, note the relief of the obverse on the brass badge and the plastic pin and round stamp mark on the plastic version. (E.R. Storey Collection.)

Below:

The Canadian parachute wings on the left side of the Denison Smock worn by G.R. Leigh through D-Day, the Battle of the Bulge and the Rhine crossing. The wings are sewn on to a patch taken from the inside lining of the smock to cover a wound

section. The right shoulder strap has painted-on gold battalion identification strip and a replacement button. (WE, Storey Collection.)





Above left:

Front view of a pair of Airborne Bantledress Trousers from the Canadian Airborne Museum showing the large front chambray-lined pocket with brass snaps on the ends of the flap and a hidden centre button.

Below left:

The exposed plastic button. Note lack of snap fasteners.



Above centre:

Rear view of the trousers showing the two large custom seat pockets and standard rear hip pocket. The colour difference between the Canadian tunic and British trousers is readily visible.

Below centre:

Airborne BD Trousers converted from SD Trousers. Note the characteristic upward curve to the rear and the use of brass buttons. There are no large rear seat pockets and the cargo pocket has an exposed central button.



Above right:

Fairbairn-Sykes fighting knife beside the custom pocket in the right leg of the Airborne BD Trousers. (Knife from W.E. Storey Collection.)

Below right:

Detail view of the FS knife pocket. Note the brass button for securing the knife scabbard.



Only four Canadian cap badges were ever issued in plastic, whereas most British badges were made of this material, starting in 1944. Since the 1st Canadian Parachute Battalion was part of a British formation, this might have had some bearing on the issue of the plastic cap badge to the Canadians. All three badges were worn concurrently, but the metal ones were only being replaced by plastic badges after 1944. When possible, the plastic badges were worn in the field and the metal ones were 'saved' for parades and periods of leave.

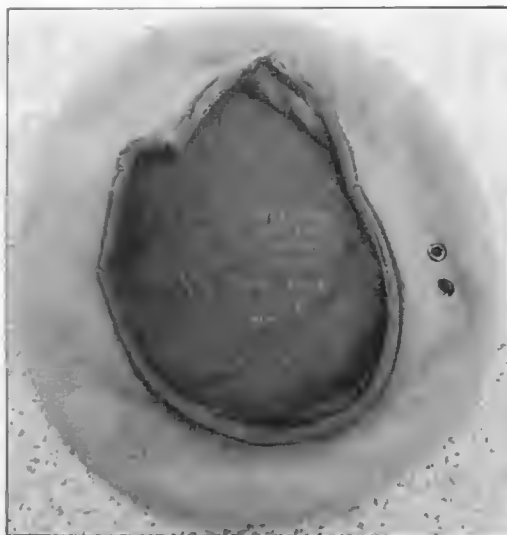
Canadian Parachute Corps collar badges and buttons are quite scarce as they were only worn by officers on the Service Dress uniform. There were no other ranks' collar badges or buttons issued. The authorising description for the collar badge reads:

In gilt, emerging downward from a cloud inscribed 'EX COELIS', a hand grasping a short sword.

Extreme height: 1 $\frac{5}{8}$ inches

Extreme width: 1 $\frac{1}{8}$ inches

Like the badges, these were manufactured in bi-metal silver and gilt by William Scully of Montreal and employed lug fasteners. Buttons were made of brass by Scully and came in three sizes.



Above:

Inside view of Canadian-manufactured maroon beret, in this case made by the Grand'Mère Knitting Co Ltd. (John Cameron Collection.)



Above right:

Early version of the parachute helmet with one-inch rim band and leather harness with formed chin cup. (W.E. Storey Collection.)

Cloth shoulder flashes were issued in two distinct types. The 'Airborne Canada' flash was authorised in April 1943 and was dark green melton with white embroidered letters. This flash, along with the cap badge, was issued in Shilo. When the battalion sailed for England, this shoulder flash remained in wear at the school in Shilo.

Left:

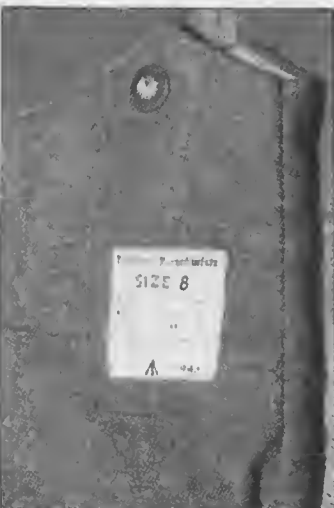
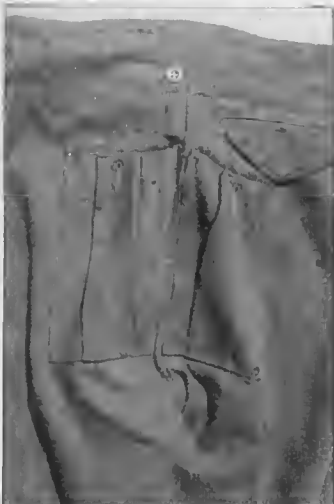
The seat of the Airborne BD Trousers. Note the lack of belt loops, brass buttons for attaching to the BD Tunic, the stitching forming the outline of the fabric label, the covered thigh pocket and the two custom rear pockets for shell dressing which are minus their brass buttons.

Below left:

Detail view of the label on the trousers in the Mike Knapp Collection. These are SD Trousers modified to Airborne standard.

Below:

The cargo pocket showing the chamois lining, brass hidden button and two snaps.



When the Battalion joined the British 6th Airborne Division, the shoulder flash changed to white embroidered '1 Canadian Parachute Battalion' lettering on a maroon background with a dark green surround. These badges were first issued at Bullford, Wiltshire, in early 1944. They were manufactured in two versions, printed canvas and melton.

Like the shoulder flashes, the Airborne formation signs also came in printed canvas and melton. These were of British manufacture and the Pegasus flash came in facing pairs. The 'Airborne' strip also was produced on two types of material; and both the formation sign and strip were authorised for wear in August 1943.

The melton badges were usually retained for the 'best BD' as they were smarter looking than the canvas versions.

The Canadian parachute wings superseded the American and British versions in 1943. Prior to this the type of badge worn depended on where parachute training took place. The Canadian badge was white embroidered wings and parachute above a gold maple leaf on dark green melton. It was 1 $\frac{3}{4}$ inches high and 4 $\frac{1}{2}$ inches wide. It was worn on the left breast in American fashion by Canadian parachutists until 1952.

Also distinctive to the battalion was the half-inch-wide gold band worn on the shoulder straps of both shoulders. It was authorised in 1943 because most of the battalions of the British Parachute Regiment wore the same insignia, so a system of identification strips was instituted by the British 6th Airborne Division. Within the 3rd Brigade, gold was used for the 1st Canadian Parachute Battalion, green for the 8th Battalion of the

Below:

Front and rear view of bi-metal officer's collar badges made of Sterling silver with William Scully hallmark. (E.R. Storey Collection.)



Parachute Regiment and maroon for the 9th Battalion. The Canadian training company wore no band.

All of these badges, except the parachute wings, were phased out after World War II.

The cloth Officer's rank worn on the battledress shoulder straps used infantry red for the background colour as opposed to the sky blue of the British Parachute Regiment. **MI**

I would like to thank the following institutions and individuals for their help in the completion of this article: Canadian Airborne Regiment Museum; Department of National Defence — Directorate of History; Public Archives of Canada; John Cameron, Bob Donk, Dave Dowling, Wally Gahan, Mike Knapp, Graydon Leigh, Ralph Storey, and my wife Loretta.

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WIN THE 'SILVER VICKERS'!



Following the great response to our first Reader's Competition in 'MI' — August, September and October last year — for which the first prize was a British light cavalry officer's 1796 pattern sabre, we have decided to give you another chance to win a superb collector's piece. First Prize this spring will be a unique, silver-plated, quarter-scale model of the immortal .303in. Vickers machine gun, the British Army's main crew-served weapon in both World Wars. Cast in American pewter, from an original crafted in machined brass by Wilf Charles of Present Arms Ltd. of Hereford, this magnificent model will be almost a foot long. It will be mounted on a handsome wooden base, complete with its water can, and bearing an engraved nameplate to the winner. The 'Silver Vickers' will be a striking display piece, gracing any military collection.

There will be two Second Prizes: special leather-bound, numbered, limited edition copies of the book *'Into The Valley of Death: The British Cavalry Division at Balaclava, 1854'* by John & Boris Mollo, with colour plates by Bryan Fosten — each copy personally autographed by the authors and artist. There will be five Third Prizes of free one-year subscriptions to 'Military Illustrated'.

How to enter:

In this issue, and those for May (MI No.48) and July (MI No.50), we print three sets of quiz questions. All can be answered correctly by reference to articles published in 'MI'; none require access to out-of-print issues; and there are no trick questions.

Cut out or photostat the entry coupon from all three issues; complete them, in BLOCK LETTERS please; and post them to the address on the coupon. Entries must arrive not later than 1st August 1992; overseas competitors should use air-mail postage. NB: KEEP THE FIRST TWO COUPONS UNTIL THE THIRD IS PUBLISHED, AND SUBMIT ALL THREE TOGETHER.

The rules:

The competition is open to all readers EXCEPT employees of Military Illustrated Ltd. and their immediate relatives. Only entries arriving at our offices on or before 1st August 1992 will be valid. In all matters connected with the validity or correctness of entries the Editor's decision will be final. The prizes will be awarded to the first and subsequent all-correct entries picked at random from the shuffled complete 'postbag' for the competition. The correct answers, and winners, will be published in 'MI' No.53, October 1992.

ENTRY COUPON (B): Send with coupons (A) and (C) to: 'Competition, Military Illustrated Ltd., 43 Museum St., London WC1A 1LY'

- (B1) Name Tom Morris' left-hand man, 'killed' with the 73rd at Waterloo, whom he met again in London in 1851
- (B2) Who led the famous Scout Corps, sponsored jointly by the Transvaal and Free State, in 1900?
- (B3) What was unusual about Major Young, who led a squadron of the US 10th Cavalry against Pancho Villa in March 1916?
- (B4) What common soldier, according to tradition, was responsible for cornering the last Moorish King of Grenada in 1483?
- (B5) What was the main colour, and facing colour, of the 'new' Ranger uniform described by Knox in N. America in 1759?
- (B6) Who is said to have used a trebuchet when besieging Haraldsborg, Denmark, in AD 1134?
- (B7) If a 1915 Canadian infantryman wore collar badges of 'C' over '15', which province did he probably come from?
- (B8) Name a midshipman who became a light dragoon after showing heroism at the Redan

Competitor's details:

Name.....
Address.....
Post Code.....Country.....

Discover hidden history in your collection

IHR PAPIEREN, BITTE!

GORDON WILLIAMSON

Whatever else it might have been, Hitler's Third Reich was a bureaucrat's paradise. Thanks to this, many collectors could be sitting totally unaware on goldmines of historical information contained in common documents. In this article, we examine what could be found within the pages of the *Wehrpass* and *Soldbuch*.

German military documents are highly popular amongst collectors and few more so than the *Wehrpass* and *Soldbuch*. A surprisingly large number of collectors, however, seem happy merely to acquire a rare one of these and add it to their collection, without trying to make any attempt to study it fully. These documents can give a fascinating pen picture of the original holder and it is hoped that this article will encourage collectors owning an example of the *Soldbuch* or *Wehrpass* to make the effort to extract the wealth of information it may well contain.

The male youth in Hitler's Germany, on reaching the age of liability for national service, reported to the recruiting authorities in his military district, or *Wehrbezirk*. Here he was medically examined, categorised and fully documented. He was issued with a *Wehrpass* which he then carried as a form of identification. Some time later the soldier-to-be would receive his call-up papers by registered post instructing him to report for duty at a prescribed date and place. Here, he handed in his *Wehrpass* which was then retained by his unit admin office and he was issued with a *Soldbuch* in its place. The original document would be

retained by the unit admin office until he was discharged at which point he would hand in his *Soldbuch* and have his *Wehrpass* returned, duly marked up with the details of his discharge category. If he was killed in action, the *Wehrpass* would be returned to his next of kin by his company commander, along with a letter of sympathy explaining the circumstances of his death. Thus, the soldier would never hold both the *Soldbuch* and *Wehrpass* at the same time, and it is therefore rare to encounter matching documents to a single individual.

THE WEHRPASS

This was a small pocket book mea-

suring 10.5cm x 15cm with 52-56 pages. Early issues had a grey linen-reinforced card cover bearing a closed winged Wehrmacht style eagle and swastika over the title '*Wehrpass*' in gothic script. At top right was a small box in which was to be marked or stamped the initial letter(s) of the bearer's surname for filing purposes. At the base of the cover was a larger box in which the bearer's branch of service (ie, Heer, Luftwaffe, Kriegsmarine or Waffen-SS) would be marked. Later issues were in more of a field grey colour, and featured a spread-winged political-style eagle and swastika over the title which in this case was in latin script. The inside front and rear covers were formed into a pocket which could be used to hold additional documents, etc.

Unlike the *Soldbuch*, the *Wehrpass* was a highly standardised document and little or no significant variation will be found in the contents. It was split into five main sections, viz: I Personal Details, II Details of Musterung, III Labour Service, IV Active Military Service



Left:

A selection of front covers showing from top to bottom: The standard army pattern *Soldbuch*, also used frequently by the *Waffen-SS*. The *Luftwaffe* pattern *Soldbuch* with blue cover. The standard second type *Wehrpass* for use by all branches. The first pattern *Wehrpass* with *Wehrmacht*-style eagle.

Top right:

An Army *Wehrpass* showing the typical rivetted photograph in civilian dress. Paramilitary uniforms are sometimes worn (ie, Labour Corps, NSKK, etc).

Right:

An Army *Soldbuch* in which the photograph is merely glued in place. This is an extremely rare example of a *Soldbuch* to a senior NCO in a military field police (*Feldgendarmerie*) unit.

1. Angaben zur Person	
1. Familienname	Schleifer
2. Vorname	Joseph
3. Geburtsort, -tag, -monat, -jahr	13. März 1915
4. Geburtsort (Land, Ort, Kreis, Bezirk)	Hirschfeld, Zell, Koblenz
5. Wehrbezirk	Landwehrbezirk 1
6. Wehrdienst	Krieg
7. Familienstand	ledig
8. Dienstzeit	1. März 1935
9. Eltern	Schleifer, Joseph Schleifer, Maria

Einsatz - Soldbuch	
zusätzl. Personalnummer	
Nr. 4	
für Oberfeldwebel	
ab (Name) von (Name)	
Paul Klementz	
Bezeichnung und Nummer der Erkennungsmarke Feldgend. Trupp 4. Nr. 2	
Dienstgrad 2	
Dienstort	

Address of next of kin
Additional comments

II. Musterung

Page 5: Type of muster (ie, conscript, volunteer)

Place of mustering

Classification (ie, fit for field duty, garrison duty, etc)

Signature of district commander

Page 6: State Labour Corps service

Induction into Military Service

Page 7: Continuation of 6

III. Reichsarbeitsdienst

Pages 8-10: Details of labour service including ranks held and ultimate discharge when duty period was fulfilled

IV. Aktiver Wehrdienst

Page 11: Active service

Medical classification

Call-up date

Unit inducted in to

Date service commenced

Date sworn in

Details of region called up in (not usually completed)

Pages 12-19: Give details of all units in which holder served, stating date joined, date left, unit name, payroll number

Pages 20-21: Details of special military training such as weapons trained in, whether trained as a medical orderly, etc

Pages 22-23: Promotions

Pages 24-25: Awards and decorations

Pages 26-27: Details of discharge from active service

Pages 28-29: Additional information

Pages 30-33: Campaign and battles in which bearer took part

Pages 34-35: Hospital treatment for wounds and illnesses

V. Wehrdienst im Beinurlaubenstande

Pages 36-45: Detailing, classification in the reserve, training given and leave taken

Page 46: Records sizes for kit issue, ie, spectacle prescription, gas mask size, helmet size, cap size, shoe size

The remaining pages were provided for additional notes and comments followed by a section detailing regulations for the use of the *Wehrpass*.

THE SOLDBUCH

The *Soldbuch* was a dual-purpose document, being the soldier's personal identification document as well as a paybook containing extensive details of his military service. It was carried at all times and most of its important entries were duplicated in the *Wehrpass* so that the *Soldbuch* could be reconstructed if lost or damaged beyond repair.

The *Soldbuch* was of the same dimensions as the *Wehrpass* and had covers in brown linen impregnated card for the Kriegsmarine, Heer and Waffen-SS. A political-style spread-winged eagle and swastika was featured on the cover over the title 'Soldbuch-zugleich Personal

Ausweis'. Those for the Navy also had the word *Kriegsmarine* below the title. Army and Waffen-SS units commonly used the same *Soldbuch* type, but a special SS version was introduced which, generally in a grey colour, featured the SS runes in place of the eagle and swastika. The Luftwaffe also had a distinctive *Soldbuch* with a blue cover, the Luftwaffe 'flying' eagle and swastika, and the word 'Luftwaffe' after the title.

A considerable number of printing firms produced the *Soldbuch*, and unlike the *Wehrpass*, there are many variations in respect of the number of pages and the page layouts. The basic information contained within the *Soldbuch*, however, remains the same. All begin with the soldier's personal details and end with a section recording leave over five days' duration. It is not possible to state that, for instance, page 12 of every *Soldbuch* will contain specific information. However, one can say that every book will contain, for instance, pages for details of medical treatment/hospitalisation. The following description therefore concentrates on the main headings to be found in the typical *Soldbuch* and not on specific pages unless they are standardised. Page descriptions are given, where applicable, reading from top left to bottom right.

Personal details

In the inside cover of the *Soldbuch* is typically stapled, glued or rivetted, a photo of the bearer in uniform. Under the photo is the bearer's signature and the edges of the photo are over-stamped with the unit seal to prevent unauthorised removal or alteration. It should be noted that some *Soldbücher* are devoid of photos.

Page 1 of the *Soldbuch* contained the following information:

Soldbuch number. This often, but not always, was used as the soldier's personal number on the dog-tag.
Soldier's rank. This was the rank at the time of issue, followed by a box with space for noting promotions.
Soldier's name, ID tag number, blood group, gas mask size, military service number.

Page 2 gave the following details:

Date of birth, place of birth, religion, civilian trade
Personal description — height, build, shape of face, hair colour, beard, eye colour, other distinguishing marks, shoe size
Soldier's signature

Then followed the date of issue and the signature of the issuing officer and the unit stamp.

Page 3 was used to certify any entries or alterations made after the initial issue of the book (ie, new ranks on promotion, alterations in spelling of name, etc). The entries were: entry number, type of

Above:

These pages indicate the issue of pay by other units (ie, when on detached duty, courses, etc). The pages shown are for an NCO in an SS-Totenkopf unit. (B. McLaughlin.)

Right:

The final few pages of all *Soldbuch* types shown any leave taken of five days or more duration. (B. McLaughlin.)

Right:

A typical ID tag. This example is stamped from sheet aluminium and shows the following information: Unit — Feldgendarmetruppe 4; Individual Number — 4; and Blood Group — A.

amendment, page amended, unit, signature and rank/date.

Page 4 listed at:

- A The initial recruiting authority
- B Units in which the soldier served as reserve/field replacement
- C Units in which the soldier served — front line service
- D Most recent reserve/replacement unit

Page 5 This gave details of the soldier's next of kin. Section 1 referred to his wife, Section 2 to his parents and Section 3 to a relative or fiancée.

These first five pages are fairly standardised in almost all *Soldbücher*. The following sections vary in their position.

Nachweis über Bekleidungs- und Ausrüstungsstücke

Evidence of clothing and equipment issue. This was in chart form. At left was the unit name or number, then each item of kit issued was ticked off, then at right followed the date and signature of the Quartermaster.

Besitznachweis über Waffen

und Geräte

Evidence of possession of weapons and equipment. Again in chart form, this recorded issue of items such as: rifle, pistol, bayonet, sword, compass, binoculars, spade, etc. Not every *Soldbuch* had this section, whilst others devoted as many as four pages to it.

Impfungen

Innoculations. This chart recorded inoculations and booster shots for smallpox, typhus/paratyphus, dysentery, cholera and other protective vaccinations. Each *Soldbuch* generally featured a chart on which was recorded the bearer's prescription for spectacles if applicable.

Nachweisung über etwaige Aufnahme in ein Standort, Feld, Kriegs- oder Reservelazarett

Evidence of any admissions into a garrison, field, battle or reserve hospital. This chart listed the name of the hospital, date of admission, illness, signature of official from the despatching unit, date of discharge, comments, signature of official from the hospital. In some cases a code number would be used

in place of the actual name of the illness (ie, Code 36 — 'Faking illness').

In das Lazarett mitgegeben Geld, geldwerthabende Papiere, Wertgegenstände u. dergl.

Money, valuable papers and other articles of value, etc. possessed on admittance to hospital. This section was used as a form of receipt for any valuables taken into safekeeping whilst the soldier was in hospital. It was rarely used for this purpose but was often used to record security checks on the *Soldbuch*.

Zahnstation

This page recorded any dental treatment received by the bearer.

A number of pages were also set aside for details of pay. Those with a letter 'A' in the top left corner refer to the soldier's pay banding and were completed by the pay officials of his permanent unit. Those pages headed with a letter 'B' relate to casual pay issues by other units, ie, if the soldier was on detached duty, on a training course, etc.

Auszeichnungen

Decorations. This page recorded any medals and decorations awarded to the bearer. Normally the date of the award, the type of award and the signature of an officer such as the company commander certifying the accuracy of the entry is to be found here.

Beurlaubungen über fünf Tage

Leave of Absence over five days. Each entry recorded the dates from and to, of the leave, the destination, the grounds for leave and the signature of the granting officer.

At the end of the *Soldbuch* are often encountered extra pages or 'Merkblätter' with hints and tips for the soldier. They were published by the High Command and were specifically designed for use with the *Soldbuch*.

The back cover of the *Soldbuch* formed a pocket in which other additional pages or folded documents could be held.

THE ID TAG

The standard German military ID tag was a horizontal oval disc of aluminium or zinc, perforated along its centre line. At the top were two holes for the neck cord to pass through, and at the bottom one hole. If the soldier was killed in action, the tag was snapped in two along the perforation line. The bottom half was returned to the unit for registration purposes whilst the top part was buried with the body.

Each half of the tag contained the following information: Blood group letter, ID tag number and unit designation. Each character was usually individually stamped so that these ID tags often appear rather untidy with irregular spacing, etc. Naval ID tags are often encountered in gilt colour. **MI**

Portrait of the artist...

RICK SCOLLINS

KEITH DURHAM

In 1989, Rick Scollins and I travelled to Los Angeles for the Southern California Military Modelling Show, and whilst staying with Bill Horan and his family, were privileged to meet some of the finest modellers and figure painters in America. We were also fortunate enough to watch Bill putting the finishing touches to one of his own entries for the competition.

This particular soldier, a veteran of the Cape Wars, limps along a dusty track, his once pristine uniform now a stained, patched and faded shadow of its former glory; his original equipment, long since depleted by the rigours of campaign, has been augmented by practical acquisitions picked up along the way. Enjoying the comfort of his clay pipe, his exhausted and weatherbeaten face is animated by eyes that remain alert and wary.

At last, with a sigh of relief and satisfaction, Bill stood back from the finished figure. "Well, that's it, he's all Scollinsed out!"

Anyone even vaguely familiar with Rick Scollins' military illustrations will immediately recognise the elusive effect Bill had so patiently sought after, and

Rick Scollins with a plate featuring costumes he designed for 'Henry V', a 'Marcher Lords' project.

Only a handful of artists are capable of portraying the reality of war as convincingly as Rick Scollins. He succeeds in conveying an almost unrivalled sense of immediacy while at the same time incorporating the minutest detail. Here, his close friend Keith Durham provides an intimate portrait of the man and the artist.

achieved. For Rick Scollins is, without doubt, a master of depicting the effects of campaign life on the common soldier, whether he be a tattered, apprehensive longbowman waiting in the Agincourt mud, or a British Tommy entrenched at 'Wipers' grinning impudently back off the page at us.

We recognise these soldiers; they strike a chord with us. For Rick Scollins never depicts supermen. His soldiers are very ordinary mortals who can be found standing next to us in a pub or at a bus stop; we work with such people every day. They can, on occasion, perform acts of great heroism, but usually they are at the sharp end and in the thick of it; winning, losing, and as often as not, just waiting.

His illustrations of such men and their circumstances, in and out of battle, are always arresting and occasionally disturbing. That Rick Scollins finds the carnage and dehumanisation of war

abhorrent is clearly evident in all his work, and yet he is one of a small band of illustrators who specialise in depicting such events and the men who take part in them. It is a paradox which disturbs him for he has never been able to reconcile these conflicting sides of his nature. It is therefore important to him that he conveys the reality of war to his audience.

There is a perfect example of this amongst a set of six prints shortly to be released by Ravelin Ltd. They depict the men who fought in the Peninsular campaign and at Waterloo. All are archetypal Scollins' creations, each figure very much an individual, his appearance reflecting the numerous hazards of his profession. But there is one figure in particular, a private of the 95th Rifles, whose forlorn appearance and downcast gaze holds the eye. His almost ghostlike appearance is eerie; simply by looking at him, we know he will never see home again — he is doomed. It is an





At the sharp end: a defiant Spartan goes down fighting at Thermopylae, 480 BC. An early work featured in 'The Soldier' (R. Humble).

image that will stay with us long after we turn the page.

It is then, this unique ability to portray, realistically, the common man at war, that has made Rick Scollins one of our most popular and sought after military illustrators.

BACKGROUND

Born in 1946 in Ilkeston, Derbyshire, England, Rick's early life was dogged by illness and culminated in a major cardiac operation when he was eight years old. It was during long periods of enforced idleness that he discovered an instinctive desire to draw. His late father Aidan (an ex-patriate Geordie whose northern heritage would influence him so much), was chief overman at the local pit and the young Scollins began his career drawing pit lorries. By his own description a somewhat timid child, he remembers being very distressed by his first day at school until the teacher gave him a slate and chalk. He instantly forgot his troubles and began to draw a train entering a tunnel.

As his health began to improve, comics, allied to a growing interest in history, led him to his first encounters with pictures of soldiers. This was coupled to an uncomfortable fascination with his father's war experiences with the Fourteenth Army in Burma. As his natural talent began to emerge Rick entered a number of competitions and was a frequent prize winner on BBC's 'Sketch Club'. Meanwhile, his interest in military actions continued apace, fuelled by the work of Victorian artists like Richard Caton Woodville and Harry Payne, and that of contemporary illustrators, notably the late Ronald Embleton.

Leaving school in 1965, he began a four-year spell at art college; a pre-Diploma year at Derby and a three-year Graphic Design course at Newport. This contained a strong Fine Art element and after 2½ years he had begun to specialise in illustration. His growing addiction to matters military soon led to concern from his tutors — his first personal project was a collage of the Battle of the Somme — and he remembers a soul-searching session during which he was told he was going up a blind alley concentrating on this kind of work. But it was also pointed out that if this interest in war was deep rooted, it would, regardless of good advice, re-surface in the future.

How right his tutors were proved to be. Influenced by the pacifist tendencies of the late 'sixties, Rick consciously tried to suppress his military interests, but by the time he was undertaking a



teaching/postgraduate course at Cardiff he was reading with great interest C.C.P. Lawson's *A History of the Uniforms of the British Army*.

After a year working as an art teacher in Llandudno he returned to Ilkeston jobless but determined to make his living as a freelance artist. An early breakthrough led to a job illustrating Dickens' *Hard Times* but unfortunately led to no further work. It proved to be one of many false starts. Undeterred, Rick was busily engaged in producing work for his portfolio including a striking series of tapestry-like illustrations depicting the saga of Hereward the Wake. He continued knocking on publishers' doors and, though advised to move to London, he decided to stay in Derbyshire — a decision he has never regretted.

During the early 1970s Rick began collecting Almark uniform books and was taking an interest in *Military Modelling* magazine. It occurred to him that many of the articles in the magazine were submitted by readers. He decided to have a go and submitted an article and illustrations on the Derbyshire Regiment during the Crimean and Indian Mutiny campaigns.

He regards this as something of a turning point, for though his earnings were still very low — part-time teaching bolstered his income — he began to concentrate more and more on military subjects. As more illustration work began to come his way his spheres of interest expanded

accordingly. In 1981, he wrote and illustrated a piece for *Military Modelling* which brought together his love of Northumbria, his interest in Anglo-Scottish warfare and a growing fascination with the 16th Century — 'The Battle of Flodden 1513'.

Giving us a masterly account of the battle, and a plate illustrating the warriors of both sides, he also produced a graphically realistic depiction of the climax of the conflict, a no-holds barred mêlée where the viewer is spared none of the horrors of mediaeval hand-to-hand combat. The now well-known illustration was used to vivid effect by STV in 'Scotland's Story', a series which also featured other Scollins' depictions of Anglo-Scottish warriors.

Rick went on to become a prolific contributor to *Military Modelling*, his work covering all periods, his knowledge and credibility increasing with each new job. In 1986 he acquired an agent in London who began to put a lot of work his way. Somewhat ironically, it was about this time that the years of lonely slog began to pay off and as his name became firmly associated with military illustration, work began to roll in.

It was the kind of material he had dreamed of; Osprey 'Men-at-Arms' books, spreads for *Military Illustrated* and a bewildering number of requests for private commissions. He also revelled in working with the likes of Michael Barthorp, Phillip Haythornthwaite and Ian Knight, all highly

Left:

A detail from 'The Battle of Waterloo'; one of several commissions for the Welsh Regiment Museum, Cardiff. It is hoped that this will be eventually released as a colour print.

Facing page, left:

A black and white study of a Sergeant-Major, 5th Regiment Tirailleurs of the Imperial Guard, 1814. (Napoleon's Military Machine.)

Facing page, centre:

A fighting man of the Russian Revolution. This pen and ink study of a Bolshevik sailor, Petrograd, 1917, first appeared in *Military Modelling* magazine.

Facing page, right:

A classic Scollins depiction of the universal soldier on campaign; in this instance a carabinier, 1st Neapolitan Light Infantry, Peninsular Campaign, 1811. A black and white gouache sharpened up with pen. (Napoleon's Military Machine, Haythornthwaite.)

respected experts in their fields.

A regular attender at military modelling shows, he made many new friends and this in turn led to more offers of work and involved a trip to the USA, including a visit to the Alamo (see *MI* 23). Recently he has designed costumes for the 'Marcher Lords' attending their vivid and entertaining spectacles, notably the outdoor production of *Henry V* at Stafford Castle where a willing Scollins donned armour, and became an enthusiastic if somewhat battered participant. (Since the days when he performed improvised comedy sketches at junior school he has had a deep interest in acting and this opportunity was seized with eagerness.)

TECHNIQUE

Although Rick's technique has developed over many years, on leaving art college he already had a distinct style which made his work instantly recognisable. He allies a natural, expressive approach with a love of detail which automatically tightens his work up. In general terms he tends to picture whatever he is asked to illustrate in his mind's eye, often producing several roughs on tracing paper before the final composition emerges. This image is then transferred to stripped board with a slightly toothed finish. Though favouring water colour these days, he sometimes uses a mixed media to achieve a desired effect. Occasionally employing an air-



brush, he is most comfortable using direct media like pencil, pen and ink and brush.

By its very nature, military history illustration work is there to provide information and reflect research; it must therefore be clear in its depictions of weapons, equipment and uniforms. Rick tries, however, not to lose sight of the requirements of good design and sound composition; using, for instance, opposing diagonal shapes to suggest chaos and movement (see 'Flodden'). Also, no matter how tight the composition, if he feels inclined, he will make drastic alterations fairly late in the day.

He cannot stress too strongly the importance of references for this kind of work and in addition to those supplied by the author relies on his own comprehensive library along with a network of knowledgeable friends. (In spite of the efforts of all concerned, errors do creep in and published examples are a source of acute embarrassment to him.) In addition to this kind of data he uses an extensive collection of photographs and magazine cuttings which are filed under such headings as 'men running', 'gesticulating figures', etc.

He emphasises, however, that the photographs should never dictate the final image which is usually a composite of numerous references with an added dash of imagination. One area in which he feels photographs are very useful is that of faces, believing that artists who continually create

faces from their imagination end up producing a very limited range of facial types.

He will, if possible, work from a live model, or will if necessary, resort to the full length mirror and become his own model. He does not believe he is a natural colourist and feels that he had to work hard to achieve the standard he now enjoys. As a consequence he is always apprehensive whilst awaiting sight of the published reproductions of his work and, along with other illustrators, feels with some justification, that there is always something lost in the process. Growing confidence in this area has led to some interesting experiments — he has for instance found that using 'cold' colours in 'warm' areas (and vice versa) can really liven a composition up.

As we have touched upon previously, Rick strives to give us a realistic portrayal of war and the men involved in it and this brings us to a subject which he feels cannot be dodged.

'No matter how much sensitivity and imagination I bring to bear, the point is that I have never been under fire. All my knowledge is secondhand. There is a gulf between those who have experienced war and those who haven't that a lifetime in museums and libraries cannot bridge.'

OTHER INTERESTS

Since he was a child, Rick has always felt, through his father's influence, an affinity for the north-east and its people. He was

intrigued by his father's accent and once actually asked him if he was English! Over the years this led to a growing interest in the evolution of the English language and, concentrating on his native Derbyshire, he researched, along with his friend, John Titford, the social history, traditions and dialects of the Shire. This led to the successful publication of the *Ey Up Mi Duck* series of humorous and informative books which Rick also illustrated. This in turn spawned an LP record, lectures and numerous television appearances.

He also produced, independently, an informative and entertaining cassette tape, 'O for a Muse of Foyre', a simple guide to 17th Century pronunciation for the use of English Civil War living history groups. This contains examples of Old and Middle English as well as reconstructions of the sort of speech used in the Civil War period. A member of his local Civic Society, he is passionately concerned in preserving regional dialects and traditions which he feels are fast being eroded since the advent of television and the global awareness that modern telecommunications have brought.

CONCLUSION

By nature a humorous and easy-going individual, Richard Scollins' interests have over the years led to some diverse and amusing assignments, including pub signs, producing story boards for BBC's 'Jackanory', illustrat-

ing children's books, medical manuals, and box tops with some lively cartoons and caricatures along the way.

But, like most people involved in a creative process, he is invariably dissatisfied with his efforts and agonises over what he sees as his shortcomings. Spurred on by kindred spirits and an appreciative public, he takes heart in the thought that 'the next one will be great'. Fortunately for us and knowing Rick Scollins, it most certainly will. **MD**

Overleaf, left:

Sergeant, Battalion Company, 88th Foot, Connaught Rangers, 1812. First appearing in Wellington's Military Machine, this is one of six British Napoleonic War figures which are being launched by Ravelin Ltd, Brackborough, Lincs, as a set of prints.

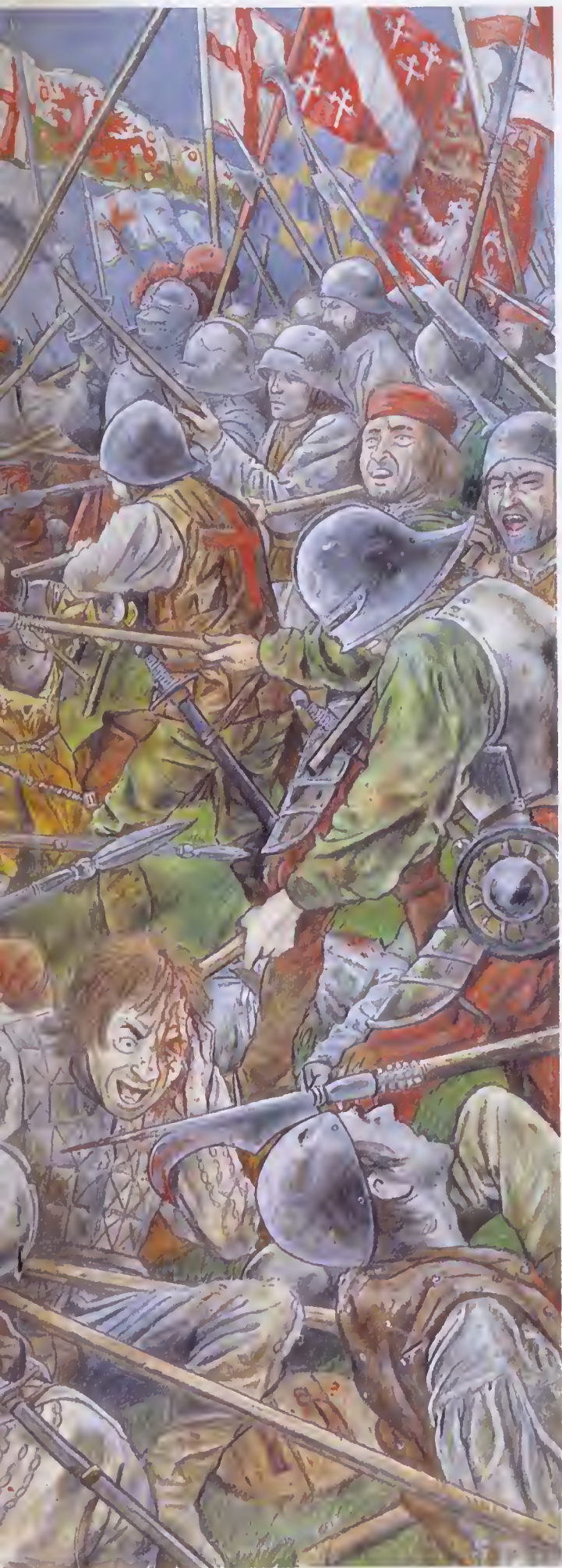
Overleaf, centre:

'The Battle of Flodden, 1513' — King James's desperate and ultimately doomed thrust towards the East of Surrey's division founders, resulting in his own death and that of most of the nobles who followed him. Setting new standards in realism, this vivid illustration graphically conveys the horror and confusion of mass warfare in the 16th century. As Angus McBride remarked: 'When you are faced with a Scollins battle scene, you are left in no doubt that people are being hurt'.

Overleaf, right:

The doomed private, 95th Rifles, the road to Comuna, 1808.





The 1992 (Eighth Annual) California Show

There's a popular song now receiving a great deal of airplay throughout the world that seemed oddly appropriate for this year's California Show. 'Sometimes the snow comes down in June. Sometimes the sun goes round the moon'... and sometimes it rains on the California Show! Yes folks, 29 March was a sad day in the annals of military modelling history. Those attending the 1992 California Show got wet. It wasn't much rain, and heaven knows the drought-plagued state of California needed it (a news report recently announced the word 'drought' was no longer appropriate, and requested the term 'water shortage' be used to describe the state's improving water situation), but really, did it have to happen on the weekend of the show? Many a member of SCAMMS (Southern California Area Military Miniature Society) was heard to promise with eerie certainty that it wouldn't happen again!

Fortunately the rain did nothing to dampen the enthusiasm of the modellers attending this year's show, which as usual attracted the finest display of military miniatures in the western United States. It is very exciting to see so many fine modellers making the California Show a regular stop on their show circuit. Some of those attending the show logged an impressive amount of mileage to do so; **Scott Eble**, a regular from Florida, again travelled the 3,000 miles to visit us — his third straight trip. **Jim Holt** trekked the 2,000 miles from Chicago, Texan **Bob Bethea** travelled the same distance. However, this year's mileage winners were undoubtedly collector/painter **Anton Constantinou**, modeller **Adrian Bay**, and sculptor extraordinaire **Roger Saunders**, each of whom made the eyelid drooping junket from London.

As with most shows throughout the world, the California Show is not simply a figure show, but a weekend of social activities aimed at letting modellers relax and get to know one another. For many, this show is the only chance they will have to see good friends from far away, and the folks at SCAMMS really make everyone feel wel-



come. The two biggest pre-show events are the Great Pacific Open IPMS Show held in the same hotel as the California Show, and the 'Son of Dollar Bill's' Billion Dollar Bash, held at the home of your beleaguered correspondent (nicknamed 'Dollar Bill' by his... er... friends) the afternoon and evening before the show.

The Great Pacific Open attracts some of the best plastic models in the western United States and this year was no exception. Although attendance was down a bit from last year, hosts **Bill Ladner** and **Mason Wood** still managed to put on a show that was very enjoyable and well managed.

The Billion Dollar Bash has turned into something of the 'Mother of all Military Miniature parties', and each year seems to take on a character of its own. This year's was unquestionably the best, and featured an amazing display of food that would have made any hungry modeller's mouth water. Each year, the host provides a large supply of the generic hot dogs and hamburgers, but somehow, few have to settle for them. This year, out-of-towners **Jim Holt** and **Scott Eble** appeared with all the ingredients to make a bevy of delicious jumbo prawn kebabs, which they proceeded to put together amidst the general chaos of the Toran kitchen (you know — where the beer and wine was!). If you weren't near the grill when these came off you would have missed them. If you did miss them, not to worry. Jan Sakert next placed something like thirty very large crab legs on the grill! These too vanished in a snap.

By Sunday morning, the rather

bloated modellers who survived the 'bash' stumbled into the Days Inn hall to enter the show. The hall is open only for exhibitor and dealer set-up between 08:00 and 09:00 with the public then admitted after 09:00. This allows the exhibitors an hour of relative calm in which to set up their exhibits before the crowds arrive.

The quality of work seen at this year's show was really outstanding, and many felt this was the best quality California show ever. Among the most popular exhibits on the show was that of English modeller **Adrian Bay**. Adrian works exclusively in Humbrol enamels, and his major 54mm conversions have improved steadily over the years. Particularly exciting was his display of Victoria Cross winners. Each was beautifully conceived and very well executed, resulting in a gold medal in the Open Division of the Main Competition. Adrian's excellent 'Adrianix the Celt', and 65mm 'Tartan Terror' were also award recipients. **Scott Eble's** work has become an annual treat for those coming to the California Show, and his superb painting skills were well showcased in both his rendition of Poste Militaire's Sailor Malan entitled 'Get in Quickly', and his equally well done conversion of a 120mm Verlinden SS Obersturmführer. Both pieces received gold medals in the Main Competition. Grand Master **Mike Good** continues to demonstrate why he is among the best, and most influential modellers in the world. His exhibit of World War I pilots, 'Knights of the Air', included the gold medal winning bust 'Werner Voss', and his eerie, mag-

'Early Transportation' by Steve Cozad (54mm modified New Hope Design kits.) (Photo Nick Infield.)

nificently painted large scale stock figure, 'Nosferatu' was arguably the best painted piece at the show.

It was particularly exciting to have **Jim Holt** of Chicago at the show this year. Jim is a modeller who is in the midst of a 'growth spurt' of sorts, and his 100mm scratchbuilt Victorians were real crowd pleasers. In particular, Jim's 'Troop Sergeant Major of the 11th Hussars', cupping his cheroot, was captivating, and a gold medal winner to boot. Another welcome perennial visitor is **Jim Johnston**, affectionately known as 'Big Jim' to those on the show circuit. Jim's Poste Militaire duo, 'Warriors of Temerlane', were extremely well painted pieces, and his 'Janusz Radziwill', previously seen at both Euro-Militaire and the Chicago Show, was an outstanding example of creativity and painting skill. Each collected a silver medal. A welcome surprise at this year's show was the fine work exhibited by **Alex DeLeon**, whose two large scale vignettes were well painted and exhibited — his turn-of-the-century motorcyclist scene, 'Yesterday's Cavalry', collecting a silver medal. Texan **Bob Bethea**, always one of the most popular modellers at the show, exhibited a nicely realized vignette, 'Trench Raider', which collected a bronze medal.

From the western United States, the 'regulars' were obviously very busy in the weeks leading up to the show. **Roy 'Eric' Erickson** exhibited one of the best composed and animated pieces at



Adrianix the Celt by Adrian Bay (54mm conversion). (Photo Nick Infield.)

the show — an Indian brave leading off a captured cavalryman's horse, entitled 'Trophy of War'. Eric's painting has really improved (his Lawrence of Arabia also collected a silver in the Painter's Division) and his flair and imagination continue to be his strongest asset. Eric's son **Rick Erickson** also showed great improvement, collecting a bronze medal for his British Heavy Dragoon. **Jan Sakert** titillated the crowd with his risqué, silver medal winning 'Black Horse and a Red Rose', and received the Painter's Award for his well painted US Paratrooper. US Marine Corps Gunnery Sergeant **John Bernier** continued his ascension into the ranks of the country's best painters with another impressive exhibit of figures. John's Irish Galloglas picked up a gold in the Painter's Division of the Main Competition. SCAMMS Master **Steve Weakley** again demonstrated his exceptional painting skills, collecting a gold medal for his superbly painted Attila the Hun.

From the 'North County', Oregonian SCAMMS Master **Bill Chilstrom** showed an impressive exhibit of scratchbuilt busts depicting modern French generals, and a beautifully painted British Chindit in 54mm. Each collected a silver medal. **John Canning** again entered a dizzying array of well painted figures, including the 90mm LeCimier mounted Henri IV, the Poste Militaire Mameluk, and a collection of Victorian figures entitled

'Right B---y Bastards'. **Rod Curtis** again brought an excellent exhibit of pieces ranging from Historex conversions, to WWII Verlinden figures, to scratchbuilt 90s! Each was very well done, but his 'Storming' Norman 'Schwartzkopf' was a real crowd pleaser — meticulously painted camouflage, and a striking face, making it a well deserved gold medal winner. Rod's impressive Historex conversion, 'Chasseur à Cheval' was a silver medal winner.

Your correspondent showed an exhibit of British Victorians, American Civil War and Napoleonic stock figures, displayed out of the competition.

The list of award winners is too long to cover in much more detail, but among the other modellers who stood out were **Ron Souza** with an array of figures and vignettes that were well received, **Steve Cozad** with a group of single figures, and a fantastic pair of dioramas entitled 'Early Transportation' (silver medal), **Jim Hill** with a very well painted Phoenix Follies figure, and figures by **Louis Maestre**, **Mike Saggs**, **Richard Thorne**, **Jim Casaccia** and **Mike Baete** were among the highlights of a very enjoyable day of figure watching. Even the inscrutable English collector, **Anton Constantinou**, collected a bronze medal for his creditably painted 54mm Major Jolly.

No show review would be complete without a special tip of the hat to **John Rosengrant**. John's scratchbuilt large scale bust of Arnold Schwarzenegger's damaged android face from the film 'Terminator 2' was a brilliant bit of modelling. John first sculpted the

bust from scratch, then had it chrome plated, to add a special touch of realism to the metal 'skull'. The face and hair were then painted with stunning realism to create a truly memorable piece. In fact the bust was so impressive it virtually overshadowed John's excellent WWII vignette 'Last of the Panzers'. The Terminator was a well deserved, and very popular Best of Show winner.

However, the honours had just begun for John, who was mentioned during the Internationally televised Oscar Award ceremony the next night for his work on the award winning special effects for that film. All in all, not a bad weekend for John Rosengrant!

Other noteworthy events during the day of the show were the slide presentation seminars on converting and painting 54mm figures, by your correspondent, and **Brian Stewart's** unique and very interesting presentation on groundwork design and construction. Both were very well attended. In the afternoon, the annual auction was held and proved to be the second most successful in SCAMMS history. Special thanks to **Jim Holt**, **John Canning**, **Eric Erickson**, **Steven Weakley**, **Jim Hill**, and **John Bernier** for their generosity in helping to raise money for the show. The figure raffle was also very successful, with Welsh modeller **Gary Joslyn's** excellent 54mm Napoleon bringing in a tidy sum.

Many of the regulars commented on how smoothly the show ran this year — all of the many activities starting on time, and all loose ends seemingly tied up. There was nothing accidental about this —

the reason was the tireless management and organizational abilities of **Jan Sakert**. Jan, and the volunteer staff he assembled for the show, deserve tremendous credit for the success of the 1992 California Show.

Special credit must also be given to **Nick Infield**, fast becoming the Matthew Brady of military miniature photography. His outstanding photographs seen in this report speak for themselves.

In all, 50 exhibitors earned 84 awards at this year's show. The medal/certificate count was 11 certificates, 23 bronzes, 14 silvers and 13 golds. An interesting statistic to mention was that exactly 25% of the gold, silver and bronze medals went to modellers who had never before reached that level of achievement. Only four of the 13 gold medals went to Masters. These statistics are a good sign that the modellers attending the California Show are continuing to improve.

From the glazed, but smiling faces of most of the modellers at the end of the day, it was clear that all were exhausted — but happy. In the words of American talk show host David Letterman, we were all 'tired, but it's a good kind of tired!' Hopefully, next year the California Show will again see the return of so many good friends, and continue to attract new ones. In the meantime, we'll work on our 'No Rain' dance!

Bill Horan

Key to photos overleaf

Top left:

British Chindit by Bill Chilstrom (54mm stock kit). (Photo Nick Infield.)

Top middle:

Erich Hartmann — German Ace by Mike Good (150mm Kirm kit). (Photo Nick Infield.)

Top right:

'Storming' Norman 'Schwartzkopf' by Rod Curtis (120mm Verlinden kit). (Photo Nick Infield.)

Centre left:

'Yesterday's Cavalry' by Alex DeLeon (100mm scratchbuilt figure — stock bike). (Photo Nick Infield.)

Centre middle:

The Terminator by John Rosengrant (200mm scratchbuilt). (Photo Nick Infield.)

Centre right:

Mameluke by John Canning (90mm Poste Militaire kit). (Photo Nick Infield.)

Bottom left:

'Tartan Terror' by Adrian Bay (65mm Tiny Troopers kit). (Photo Nick Infield.)

Bottom middle:

Troop Sergeant Major, 11th Hussars, 1854 by Jim Holt (100mm scratchbuilt). (Photo Nick Infield.)

Bottom right:

24th (French) Fusiliers 1810 by Bill Horan (54mm modified LeCimier kit). (Photo Nick Infield.)





TERRITORIAL BATTALIONS OF THE KING'S REGIMENT, 1908-18

The King's (Liverpool Regiment) was credited with 45 battalions in the Great War. This number, unique for a provincial city, was exceeded by only two County regiments, Middlesex with 46 and Northumberland Fusiliers with 52, and by the City of London's Royal Fusiliers with 47 battalions. Included in the King's total were six first line Territorial Force battalions, each of which raised a second and third line.

These battalions were: 5th (Rifle), 6th (Liverpool Rifles), 7th, 8th (Liverpool Irish), 9th and 10th (Liverpool Scottish), and these formed 50% of the infantry strength of 55 West Lancashire Division. The second battalions equally formed half the infantry strength of 57 Division. It is a matter of record that three of the four Royal Field Artillery Brigades and two of the three Field Ambulances in 55 Division were Liverpool TF units.

All the battalions were previously volunteer battalions of the Regiment and with the exception of the Liverpool Scottish traced their origins back to the mid-19th century volunteer movement. 5 King's started life as the Liverpool Drilling Club in 1853 and in 1859 was embodied as a Rifle Volunteer Corps, with the precedence of first in the County of Lancashire and third in the United Kingdom. The commission of Captain N.P.G. Bousfield, a Liverpool merchant who formed the Drilling Club, and who was largely responsible for persuading the government to recognise the volunteer movement, was the first granted in the country, his name in the 1859 Army List standing

LIEUTENANT-COLONEL A.J. MOORE, TD



Detail from group photograph of D Company 5th (Rifle) Battalion, September 1914. O.C. Captain Woodhouse, later DSO and Major commanding 1/9th King's. The

black metal T/5/KING'S shoulder titles can be seen on the left-hand reclining soldiers and the black regimental cap badge and buttons on all ranks.

A full dress parade of 7th King's on 11 July 1913 at Park Street Barracks, Bootle, Liverpool, on the occasion of a visit by Their Majesties King George V and Queen Mary. The officers are wearing the Home Service Helmet, crimson waist sashes and ceremonial silver cord shoulder straps.

alone.

In 1863 volunteers from 1st Lancashire Rifles participated in Garibaldi's campaign for the emancipation of Italy and the present unit possesses a signed portrait of this great Italian patriot. The other units followed in swift succession during 1859 and 1860; the complexities of the Rifle Volunteer units until the 1888 reorganisation into Volunteer Battalions is a subject on its own and forms no part of this account.

A pre-1914 booklet, issued by the West Lancashire Association, gives a short history of each unit in the West Lancashire Division, and a coloured illustration, albeit in no great detail, of the full dress/walking out uniforms of the major units. These dress uniforms were almost certainly those worn as volunteer battalions with appropriate changes to badges and titles. Dress of the individual battalions was as follows:.

5th (Rifle)

Full dress was based upon that of the Rifle Brigade, green jacket with black facings, rifle buttons and black metal shoulder titles, T/5/KING'S. The same buttons and shoulder titles were worn with the khaki service dress. The White Horse of Hanover, in black metal, was the cap badge. However, in late 1916 the Commanding Officer, Lieutenant-Colonel Shute, decided



upon a change for officers and I am indebted to Mr Tim Ashley, a well known collector and expert on badges of The King's Regiment, for the following account which he received from an ex-officer of the Great War 5th Battalion.

Initially officers wore the White Horse on cap and collar, painted black, with a small black metal T below the collar badge, and Sam Browne belt with brass fittings. In late 1916 the CO decided to 'brighten things up a bit' and follow the Rifle Brigade style. A silver cap badge was produced with a V above the scroll, later a figure 5 was substituted as the V was sometimes mistaken for 'Volunteer'. Only a black T was worn on the collar and the shoulder straps bore black metal rank badges and a black metal shoulder title 5 KING'S (the 'King's' in a straight line with the 5 over the N). White metal fittings were substituted for the brass on the Sam Browne.

A photograph (above) believed to be taken in the Ypres salient in August 1917 shows soldiers of 5 King's with white metal (or bi-metal) cap badges and brass T/5/KING'S tiles worn on the collar, and as far as can be made out, black buttons.

It would appear to be quite common practice for this type of shoulder title to be transferred to the collar. The title was large and would tend to catch on the rifle sling or equipment straps and would be easily torn off. Equally the supply of these particular battalion titles must have been difficult to maintain as the war progressed and there are many examples to be seen of the plain regimental title, eg. King's, being worn on the shoulder straps.

Above:

In contrast to the previous photo, the group from B Company of the same battalion in the Ypres sector, August 1917, portrays an active service appearance. Four of the soldiers are wearing the 1914 utility tunic and all are wearing their now polished shoulder titles as collar badges. Cap badges are also now white metal and brass. The sentry is wearing the 1914 leather equipment, the CQMS and the left-hand standing soldier have the '08 pattern web belt.

Below:

This party of 7th King's at Southampton prior to embarkation for France is almost certainly 'on fatigues'. The ordinary curved brass KING'S shoulder title can be clearly seen on the right-hand standing soldier and the man next to him, Private A. Gram, has chosen to wear a khaki FS cap, with the badge in front. The soldier marked X, who gave me this photograph, was Private Arthur Crutchley, who won the MIA at Third Ypres in 1917.



6th Battalion (Liverpool Rifles)

The full dress of this battalion was that of the King's Royal Rifle Corps, green with red facings. The officers' rifle bushy had green cords and a red and black plume.

In service dress the officers' cap badge was the rifle boss with the miniature bugle in silver, whereas the other ranks' cap badge was a bugle suspended from the Rose of Lancaster, in blackened metal on an oval scarlet patch. Other ranks' shoulder titles were T/6/Liverpool, and not King's as was usual with the other battalions. However, later in the war a green cloth title, embroidered in red LIVERPOOL RIFLES, was worn at the top of the sleeve, and in the case of the 2/6th with a red 2 on green underneath.

Another feature of this battalion was the wearing of black puttees. The 1st/6th changed to khaki when they embarked for France in February 1915, and the 2nd/6th continued with black until they went to France in February 1917.

A photograph of the sergeants of the 2/6th taken just prior to embarkation shows that only a few were wearing shoulder titles of the metal type, and in one or two cases the distinguishing unit flash of a green diamond on the sleeve can be made out.

The first Commanding Officer of the 2/6th, Colonel G.A. Wilson, VD, who served with the battalion from 25 September 1914 until 6 August 1915, is shown in a group photo, Margate 1915, still wearing his volunteer early pattern service dress, with the closed stand and fall collar, and the 1905 pattern drab and white twisted cord shoulder straps. The black rose and bugle collar badges, with a T under, are worn with the mouthpiece of the bugle pointing inwards, in contrast to the other officers, in the conventional service dress, whose collar badges are worn in the correct manner, ie, with the mouthpiece pointing outwards.

The green diamond flash referred to earlier replaced a patch which originally consisted of a small rectangle of black and green cloth in two equal triangular sections, later divided by a thin red strip. The History says that the green diamond was worn on both sleeves and it would appear that in 1918 the right-hand one was replaced by the divisional sign, and a red strip was added below the left-hand diamond. An excellent illustration of a Sergeant of the 2/6th appears in Mike Chappell's book on Service Dress 1902-40.

7th Battalion

This battalion, and to a degree the 9th, most closely followed the



Above:
Detail from a group of officers of 7th King's. The open collared Service Dress would date this at least 1913, but note that several officers are still wearing the closed neck pattern with the '05 irab and white twisted shoulder cords.

Right:
No badges or titles are visible on this detail from a photograph of a rading party of the 8th (Liverpool Irish)

taken on the morning after, 18th April 1916. The two officers in front appear to be too well dressed to have taken part, in contrast with the officer in the baladava standing between them, armed with a .455 Webley. However, the rifle style uniform of the 8th Irish is shown on these two officers. This was the first large scale raid mounted by 55 Division; 2nd Lieutenant E.F. Baxter was awarded a posthumous Victoria Cross for his part in it.



dress of the regular battalions of the regiment throughout its existence, with such minor exceptions as all-white metal cap and collar badges at some prewar stage, plus of course the white metal or silver badges and buttons and lace in full dress.

The full dress of red coat with blue facings, etc, officers' home service helmets and other ranks' peaked caps is well illustrated in the photograph on page 31 of a battalion parade at Park Street Barracks, Bootle, Liverpool, in July 1913 on the occasion of a visit by King George V and Queen Mary.

A 1915 photograph of a party of 7th King's at Southampton prior to embarkation for France shows a private (Arthur Grant) wearing a FS cap with the badge on the front curtain and not, as usual on the left hand side of the crown. Standard KING'S shoulder titles are worn, the rifle is a Long Lee Enfield. The soldier in the SD cap standing on the engine survived

the war, serving from 1 July 1913 to 31 March 1920. He was 265325 Private Arthur Critchley, who won the MM at Third Ypres. It is interesting to note that there was an overlap of dress style amongst the prewar officers of the 7th King's at least. Reference has already been made to the CO of 6th King's wearing his very early pattern volunteer SD into 1915; he was after all the Commanding Officer and a full Colonel to boot! It is, however, surprising to see the same mixture of two patterns of service dress being worn with approximately half the Battalion officers in the early pattern and the remainder in the 1913 stepped collar style.

8th (Irish) Battalion

I have not been able to trace a photograph of a member of the 8th (Irish) in pre-1914 full dress; there is, however, a small coloured illustration in the West Lancashire Association booklet previously referred to. This, and the text of the brief history of the

unit, shows that the full dress was modelled on the Royal Irish Rifles, green with scarlet facings. There is an example of an officer's rifle busby of the Irish in the Regimental museum. The plume is green and black and the miniature Harp and Crown badge is on a green cord boss.

Similarly, I have not seen a photograph of another rank wearing black buttons. On the contrary, a detail from a photograph of an April 1916 rading party clearly shows the soldiers with brass buttons (and the officer in rifle style) and another photograph — unfortunately not suitable for publication — clearly shows a private of the 8th (Irish) in 1918 in a well fitting service dress, with brass GS buttons, brass KING'S shoulder title, and a Lewis Gunner's badge, two overseas service chevrons and a wound stripe. He is wearing the soft trench pattern cap with the white metal Harp and Crown badge of the 8th Irish.

There is a dark coloured circular patch over a horizontal narrow strip on his left upper sleeve. As the 1/8th was transferred to 57 Division in February 1918, and amalgamated with the 2/8th, this device is almost certainly a battle insignia of that division.

9th Battalion

An early title of this battalion was The Liverpool Press Guard and it was recruited from the printing, press and allied trades. It is believed that their uniform was based upon that worn by the Brigade of Guards. However, the West Lancashire Association booklet states that this 9th Battalion wore the khaki service dress for 'walking out' and not the red coat of the parent regiment. It is difficult to accept that as it is known that as 6th Volunteer Battalion the soldiers definitely wore the traditional red tunic with blue facings. There is a very good specimen in the Regimental Museum of the uniform of Pioneer Sergeant Kenworthy, 6th





Facing page:

The two rare photographs, which together give a panoramic view of the Liverpool Scottish in No Man's Land, Hooge, 16 June 1915, were taken by Private Pyrie of Z Company. He was lying wounded and took the photos with a pocket camera. The left-hand photo shows a shell bursting in Railway Wood, with a casualty in the foreground and other Scots in a gap in the wire defences of the German line. The right photo shows the German trench with the attacking Scots up against the parapet of the trench. The flag on the parapet is an artillery marker and the soldier in greatcoat and peaked cap is the artillery signaller. The RA officer can just be seen on the extreme right passing over the trench.

Above:

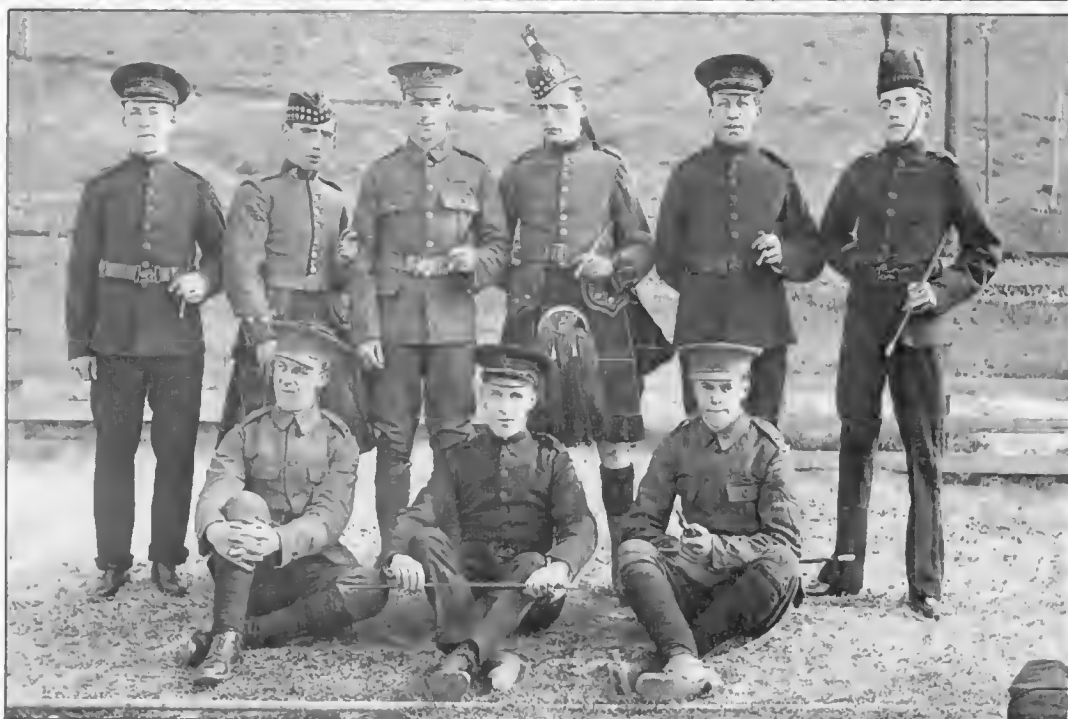
A picquet of 6th King's on a postcard photo dated stamped 1 October 1914. The 1908 pattern equipment, unusual for a 1914 TF unit, is worn with only two cartridge pouches on each side.

Above right:

This postcard photograph is post marked 'CONWAY Ju 5 09' and was, presumably taken at the 1909 West Lancashire Divisional Camp at Coernys, North Wales. It depicts three members of 6th King's in rifle green walking out dress wearing peaked caps: one rifleman with the full dress rifle bushy, who could possibly be 5th King's, and two more 6th King's in khaki service dress, with the regimental black puttees. The cap badges, T/6/LIVERPOOL titles and black button, can be seen on both types of uniform. There are two Liverpool Scottish in the dress khaki doublet with red facings and piping. The right-hand Scot has a plaid, sporran and black and white feather hackle. The khaki-clad soldier is either 7th King's or 9th King's. If 7th one might have expected him to be dressed in a red jacket walking out dress, but this may well be the khaki walking out dress of 9th King's discussed in the text.

Right:

A pre-1914 camp photograph of the Transport Section of the Liverpool Scottish.



VB, showing that the lace on collar, shoulder straps and cuffs was of a light blue, in contrast to the dark blue facings.

Apart from this, as with the 7th Battalion, there were no peculiarities of dress.

10th (Liverpool Scottish)

The Liverpool Scottish were formed in April 1900, as 8th (Scottish) Volunteer Battalion The King's Liverpool Regiment. One year later, Highland Dress was authorised and as a compliment to the first Commanding Officer, Colonel Forbes Bell, the Forbes tartan was adopted.

The doublet was in khaki, with red collar and cuffs, and the spats were also drab and not the usual white.

The service dress followed the usual pattern for Highland regiments. The Liverpool Scottish were the first of the King's TF battalions to arrive in France on 3 November 1914. Their Medical Officer, Captain N.G. Chavasse, won the Victoria Cross and Bar, plus the MC; Private Pollock was one of the comparatively few soldiers to win the MM and two bars.

Battle insignia

All the Territorial Force battalions of the West Lancashire Division that went to France in 1914 and early 1915 were attached to various divisions until January 1916

when the various units concentrated in and around Lillencourt, to form the 55 (West Lancashire) Division. The divisional sign was the Red Rose of Lancaster, embroidered on a circular khaki patch — 'They Win or Die who wear the Rose of Lancaster'. The badge was not issued to the troops until 8 May 1917. However, since 30 March 1916, distinguishing badges were ordered to be worn by all ranks. These consisted of coloured geometrical shapes worn just below the collar at the back of the SD jacket and were as follows:

	164 Bde	165 Bde	166 Bde	Div troops	
Colour	RED	GREEN	BLACK	YELLOW	BLUE
1 vertical strip	4 King's Own	5 King's	5 King's Own	419 Fd Coy RE	257 Bde RFA
2 vertical strips	8 (Irish) King's	6 King's	10 (Scottish) King's	422 Fd Coy RE	276 Bde RFA
Triangle (point down)	2/5 Lances Fus	7 King's	5 Somb Lances	423 Fd Coy RE	Div Amn Column
Square	4 Loyals	9 King's	5 Loyals	4 South Lances (Pioneer Bn)	—

Post-Great War

Only the 5th, 6th, 7th and 10th Battalions were re-formed after the Great War and the Territorial Force became the Territorial Army. The 1930s were years of drastic reorganisation of the TA and battalions of The King's Regiment (Liverpool), as it was then known, were not exempt.

In 1936 the 6th (Liverpool Rifles) were transferred to the Corps of Royal Engineers and became 38 (King's) AA Battalion, RE, and later to the Royal Artillery, as 38 Searchlight Regiment, RA. In 1937 5th (Rifle) Battalion reverted to becoming a brass buttoned line battalion, and received its first Colours in 1938.

In the same year, the 10th (Liverpool Scottish) transferred to the Queen's Own Cameron Highlanders and finally, in 1939 the 7th Battalion became 40th (The King's) Royal Tank Regiment. Two of the disbanded



Private R.G. Porter, Liverpool Scottish, who died on 12 April 1918. The photograph shows the kilt with apron and the glegarry with white metal cap badge. He is wearing a leather belt with a square brass buckle and his water bottle is slung from a leather strap. It is believed that Private Porter served in the transport at some time as there is another photo of him in breeches and puttees with a leather five-pouch bandolier.

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caubreen with the old 8th Irish cap badge — and a green tie!

The early postwar battledress of the 5th Battalion was standard, but gradually various items were added, among the first being the introduction of black buttons on the battledress; two on the shoulder straps, two on breast pockets and two on the cuffs. These buttons were of a private design, an outline Rose of Lancaster with the number and letters 'L' 'R' 'V' — one on each of the four petals, denoting 1st Lancashire Rifle Volunteers. These were worn by all ranks, and officers reverted to wearing black metal rank badges. In 1958 when The King's and Manchester Regiments amalgamated, the TA battalions of both regiments were permitted to retain their own title and badges. 5th King's adopted the White Horse of Hanover collar badges (of other rank pattern and worn by all ranks), and in place of the old dark red and blue King's lanyard, a new one was designed of green, black and silver. Finally, white metal Liver Birds were worn on each sleeve between the title and formation sign, which were the 42 Division sign on the left sleeve and Lancastrian Brigade on the right.

The 1967 major re-organisation of the TA resulted in the formation of the Lancastrian Volunteers and 5 King's lost its separate identity until the next change, when it became 5th/8th (Volunteer) Battalion The King's Regiment and is dressed and badged exactly as the 1st Battalion.

Options for Change has brought V (Liverpool Scottish) Company of 51st Highland Volunteers back into The King's Regiment as a company of 5/8th and although details have yet to be decided it is understood that Highland dress will be retained.

MI

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Legio XIII GMV: Roman Legionaries Recreated (3)

DANIEL PETERSON

Continuing from 'MI' Nos 46 and 47 our series on the Flavian period legionary, based on the researches and reproduction equipment of a leading German-based re-enactment group.

WEAPONS

Probably the least controversial area in the accurate reconstruction of the mid-to-late 1st century AD legionary is his weapons. A large number of these have been excavated, and there is little argument over how they were employed.

The hallmark weapon of the legionary is the *gladius*, or Roman shortsword. By our period, the long-pointed version of Spanish origin had been superseded by the distinctly Roman type known today as the 'Pompeii', with parallel-edged blade and short, clipped point. The blade is of diamond section, and can vary considerably in width and length.

The guard and pommel are usually made of wood — long since vanished in most excavated specimens. A number of bone and ivory examples have survived, however, and we can deduce from these that the more common wooden ones were of similar shape and size. There seems to be a tendency among some reconstruction groups to exaggerate considerably the size of sword pommels, to proportions never encountered in archaeology. (It could be argued, however, that the surviving bone and ivory originals were smaller than the vanished wooden ones, due to the size limitations of the raw materials.) Even when the pommel and guard were wood, the grip itself seems usually to be of polished bone. These grips are normally carved with ribbed segments to fit the fingers, and are hexagonal in cross section.

The scabbard is made of wood and normally covered with leather. The sheet metal chapes at throat and tip are usually decorated with pierced or embossed decoration. In *Legio XIII* an attempt is made to show as many variations in scabbard design as possible, though based on extant original specimens.

In our period legionaries wore the *gladius* on the right side. Writers over the years have come up with various and novel reasons to explain why, but through *Legio XIII*'s experiments the answer seems to be simple. When carrying the shield in the extended left hand, a sword on this side would constantly chafe against the curved surface of the *scutum*, damaging

both. The shifting of the sword to the left side well after our 1st century period seems to coincide with the general abandonment of the curve-sided *scutum*. When carrying a flat shield, as did the later, 'sword-on-the-left' legionaries, the sword scabbard does not usually chafe against the shield.

Suspension

The *gladius* is either suspended from an over-the-shoulder baldric, or attached to the *cingulum* (military belt). When only a single belt is worn, this is usually reserved for a dagger, and a baldric is used for the sword. This seems to be the most common method in our period, and probably coincides with the use of the laminated plate cuirass. Our experiments have shown that the belt alone cannot easily suspend the *gladius* when girthed over this armour, which probably led to the baldric's adoption.

When suspended from the baldric, it is likely that the sword

Below left:

Reconstruction of a 'Pompeii' pattern *gladius* — so called after several examples were found during excavation of this town, buried in volcanic ash in the AD '60s. This example, worn by a *Legio XIII* group member, is modelled on an original recovered from Mainz, close to the original legion's base. Note the single belt, with square bronze plates, supporting a strap 'apron' with bronze studs and finials. Note also the cut-out under the armpit in the upper girdle plate of the lorica. (All photos courtesy the author.)



scabbard was somehow anchored to the belt, otherwise the scabbard would flap about. Securing the scabbard also eases the drawing of the sword, which can otherwise 'stick'. The simplest way of anchoring the scabbard is to pass one or both sides of the baldric underneath the belt.

It has become popular in most Roman groups to wear a 'hook-and-eyelet' clasp on the baldric, primarily for decorative effect, but also for easy handling. These 'baldric clasps' are certainly a common enough item of Roman military equipment in the archaeological context, but in fact are indisputably part of cavalry harness. Despite the attractiveness of this accoutrement, there is unfortunately no archaeological evidence for it on the many baldrics of the period depicted on Roman tombstones. Though also not seen on the surviving tombstones, a small buckle would actually serve as a more practical baldric fastening, as it could also adjust its length. Small strap buckles ideally suited to this purpose are common finds at Roman military sites, and some members of the reconstructed *Legio XIII* employ these on their baldrics to good effect.

The military belt

The *cingulum* of our period normally suspended the dagger, worn on the left side, opposite the sword. Dangling from the belt's front is usually a group of studded straps with terminals, which might nominally protect the groin area, but were probably more intended for their decorative effect (and jingling

Below right:

Details of the guard and scabbard mounting of another reconstruction of the Mainz *gladius*. The pommel and guard are wood, the grip is ridged bone, and the mountings pierced bronze over a leather scabbard facing. Unlike the baldric suspension of the other reconstruction, this is slung to one of a pair of belts. It is the work of the Dutch-based group *Legio X Gemma*.



sound while marching?) Throughout the 1st century AD beltplates became progressively wider, until by our period they were nearly square. The most complete example of Roman military belts, and dating precisely to the later 1st century, was found on the skeleton of a military man (probably a 'marine') in a street of ancient Herculaneum. He wore a set of two matching belts, one equipped with a studded groin guard, its straps ending in moon-shaped terminals. The double belts would suggest that a dagger should also be present, but unfortunately this was not found, only a 'Pompeii' type *gladius*.

Daggers

The *pugio*, or dagger, like the *gladius*, was of Spanish origin. The scabbards of nearly all excavated examples are richly decorated with enamel and precious metal inlays, making these one of the most complicated and time-consuming items of equipment to construct.

It is often claimed that the dagger fell into disuse by the end of the 1st century AD due to their absence from Trajan's Column and other Trajanic era monuments. Though it is possible that their use declined by this period, they are confirmed on at least one 2nd century site and tombstone. During the Flavian period depicted by

XIII's weapons are of the standard Oberaden type, though experiments are now underway in developing the probable appearance of the later type with lead weight.

SHIELDS

One of the reasons for selecting the original *Legio XIII GMV* as the subject of our reconstruction group was because we have evidence of its shield design. Most authorities seem to agree that each legion had its own particular shield device, which in the 1st and 2nd centuries AD was usually some variation of a basic design incorporating eagle's wings and lightning bolts. *Legio XIII's* emblem could

would be naïve to think that such a sound system of unit identification would only have existed in a period of decline; it was surely a long-standing tradition with origins dating probably at least to the 'adventurer-generals' of the Republic.

Aside from why the shield was decorated is the question of 'how?'. Like most reconstruction groups, *Legio XIII's* 'first generation' shields were plywood covered with linen, with an entirely painted design. Though the famous Dura Europos *scutum* also had a linen facing to allow a good base for its complicated paint scheme, it was nevertheless still encased in a parchment-like leather. Most Roman accounts also refer to shields having a leather facing; and though not mentioned, a leather back is also likely, though probably very thin. Encasing the shield in leather not only gave it additional strength, but prevented its wooden core from becoming waterlogged, as did the secondary leather shield cover.

Excavations have revealed fragments of shield faces and covers perforated by stitch-holes in decorative patterns. These holes indicate where appliqués of another, less durable material, now disintegrated, had once been placed. If we assume that ancient pigment would not adhere well to the smooth, and probably oiled or waxed (for waterproofing) surface of a leather shield face, then a logical conclusion would be that shield motifs were painted on linen or porous 'buff' leather panels, and then stitched to the shield face or cover. These applied panels of more perishable materials have since disintegrated, leaving behind only the leather faces and covers with their tell-tale stitch holes.

Applied panels and other attached decoration could also explain why Roman sculptors went to such lengths to execute 'relief' in their renditions of shields on tombstones and monuments.

Metal shield decoration

Other archaeological evidence also provides a case for applied design. A set of three iron lightning bolts, joined together at their base, and very similar to those typically seen on Roman shield renditions, was recovered at Mainz, and was catalogued in association with a round *umbo* and bronze edging for an oval shield. A second fragment of bronze thunderbolt was also found at Mainz. Other evidence includes a bronze Capricorn emblem from Emlichheim and dated to the Augustan period. Cast in relief, its back is flat and complete with rivet holes for mounting; it is nearly identical in appearance to Capricorn emblems depicted on shields on the Arch of Orange. There are other small sheet metal finds, eg. stars and moons, from



Belt plates nearly identical to the Herculaneum examples have been found at Romanian sites associated with the Dacian Wars, and their square shape and embossed concentric ring design could be considered 'typical' of the late 1st century. A more elaborate version of the same form and basic dimension was also found at Herculaneum; in the centre of each plate are mythological scenes, and quadrigas appear on the round sword and dagger frog plates. Though this find is not as complete as the simpler version found on the skeleton, there was no evidence of the strap 'apron', possibly indicating a centurion or higher ranking officer, whom sculpture seems to indicate did not normally wear this appendage.

There is a wide variety of surviving earlier 1st century beltplates, and many of these are reconstructed and worn by members of *Legio XIII*. Because belts were personal items which probably reflected a soldier's individual tastes, as much variation as possible, within the confines of the archaeological record, is encouraged among the group's members.

Legio XIII the dagger should still have been in common use. They can be seen on tombstones of Flavian date and are mentioned by Josephus in his description of the Roman army during the Jewish War. In addition, an iron dagger handle of typical form was found at the Jewish War site of Gamala.

Javelins

The *pila* used by probably all Roman reconstruction groups are more or less based on the well-preserved specimen from Oberaden, which still retained much of the wood. By the Flavian period, however, a very different style — which have been found in the Mainz area and also on the Danube — may have been in use. In this type, the iron shank terminated in a hollow square-sided socket, as opposed to the flattened iron tang of the earlier model. Also by the Flavian period, weighted balls, probably of lead, were added behind the iron shank to give the *pilum* more force when thrown. Unfortunately, these 'weighted *pila*' exist only in sculptural representations. It is possible that the newer, square-socketed *pilum* shanks may be associated with the ball weights. Most of *Legio*

XIII in camp. At left are three scuta bearing the wings, lightnings and tabula of this legion's identifying device, taken from the design of an oval shield preserved on the gravestone of the legion's eagle-bearer, Gnaeus Musius. The two left hand bosses are reconstructed as iron; the right-hand example, following an archaeological find, has a fancy bronze umbo with black niello decoration.

be considered 'typical', though in addition to these usual devices, flanking the *umbo* or boss are two *tabula ansata*, which probably held some sort of inscription, as these usually do when depicted in artwork.

The best 1st century allusion to different shield designs for each legion is that of Tacitus in his description of the battle of Cremona in AD 69. He mentions that two legionaries from Primus' forces were able to damage a Vitellian catapult by approaching it carrying the shields of the enemy legion. A second, more important piece of evidence, though of a much later date, is the Notitia Dignitatum, which illustrates each unit's specific emblem in colour. It

various sites, which could also have been shield devices. Finally, the most convincing evidence is the Doncaster shield, the only surviving Roman shield of the 1st century AD, which makes good use of applied sheet bronze decoration. Due to its shape it is probably an auxiliary shield; but we must ask, if an auxiliary shield is so elaborately decorated in metal, should a legionary's shield be any less resplendent?

If highly polished, lightning bolts of even the cheapest, thinnest iron would look like gleaming silver — far more fitting for a 1st century legionary's shield than anything that could be executed in the pigments of the day. Unfortunately, because 'Hollywood' has sometimes equipped its Roman shields with metal decoration (in some cases clearly inspired by the old Mainz finds), this logical and clearly documented practice is now so 'tainted' that some present archaeologists and their adherents continue to ignore the probability of applied metal shield decoration.

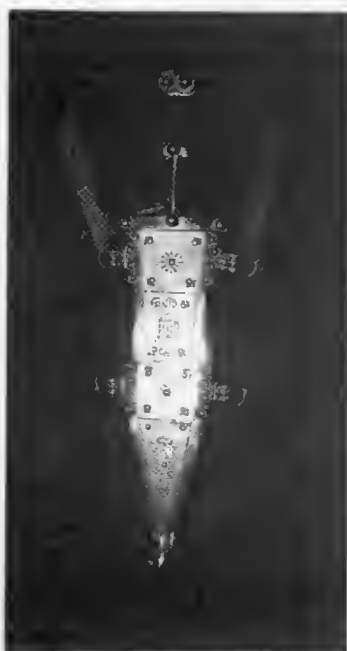
Some writers have suggested that applied metal thunderbolts would add unnecessary weight and be too easily damaged in combat to be practical. On the contrary, even extremely thin, lightweight lightning bolts, radiating from the shield's centre, would tend to hold the thin, laminated planks of the scutum together under vicious impacts. Even when less than a millimetre thick, the sheet iron considerably strengthens the shield, and the additional weight of a few ounces is negligible. As the shield surface requires two goatskins, the applied *tabula ausata*, whether from sheet metal, leather or linen, conveniently cover the seam where the two goatskins are joined.

Why more applied metal decoration has not survived requires little explanation. If it was most commonly executed in thin sheet iron — the most probable choice considering cost, replacement, and weight — these pieces would disintegrate in all but the most favourable ground conditions. When we consider how scant the archaeological record is, the already quoted finds are quite considerable. For example, no one would question that the late 1st century scutum would have carried an iron *umbo* with a square or rectangular backplate. Yet not a single example has survived (though two superb bronze examples have, from the 2nd century). Such an *umbo* is a far more durable object than thin sheet iron; yet ironically, there is far more archaeological evidence now for metal lightning bolts than for square iron scutum bosses.

Shield bosses

As mentioned above, it is interesting that the only two surviving

rectangular *umbos* are of bronze, and both richly decorated. Perhaps most incredible is the fact that both belonged to members of the same *Legio VII Augusta*, though one was found in Britain and the other in Switzerland. One might conclude from the lack of iron examples from the 1st and 2nd centuries, that decorated bronze may actually have been the 'typical' type of the period. They may not necessarily have been 'parade' objects, either, as so often claimed. For if we use this logic when examining the surviving legionary equipment of the period, the majority of it richly decorated.



Pugio with bright iron hilt and scabbard with much applied bronze decoration.

orated, it would be easy to relegate most of it to 'parade' status; so why haven't we found any of the equipment that was taken into battle?

Roman soldiers probably wore all their finery into battle, just as would a Celtic chieftain of the same period. Turning out in costly armours was a Graeco-Roman tradition dating at least to the Trojan wars; and wearing rich equipment was an act of bravado, for it invited the attacks of loot-hungry opponents. Roman soldiers were quite well paid, and all evidence indicates that they were generally not adverse to investing in richly decorated equipment.

Returning to shield bosses, then, we could conclude from the archaeological evidence that most legionaries of our period had elaborately decorated bronze *umbos*. Based on the two surviving *VIII Augusta* examples, these probably differed, but had similar elements. Both of the *Augusta* examples employ the Tauris, clearly a legionary emblem. The new *Legio XIII* group bosses similarly incorporate that legion's Capricorn.

Colour and size

The base colour for *Legio XIII*'s shields is red, the base colour of the original Dura Enropos scutum and also the chosen tunic and crest colours of the group. (It is even possible that each cohort within a legion had a different colour shield for field identification purposes; and to this end a newly-raised 'cohort' of *Legio XIII* in Britain carries shields with the same emblem, but with blue backgrounds, as well as wearing blue tunics.)

Shield size is a matter of some conjecture. All the known reconstruction groups depicting the Flavian period base their shield on the mid-3rd century scutum from Dura Europos, Syria. This shield has a width of 83 cm by a height of 102 cm. As this is the best preserved shield of the type used in the mid-1st century it is little wonder that it is so commonly replicated, even though it is dated nearly 200 years later.

There is a fair body of evidence to suggest that the typical 1st century scutum may have been somewhat smaller. For example, a less well preserved scutum from Dura was only 62 cm wide and 93 cm tall. The very tall (128 cm) Fayum scutum of Republican date is only 64 cm wide; and it is generally assumed that the rectangular 'Imperial' scutum had its origins in lopping the top and bottom off these shields. Most significant of all are the leather fragments of a rectangular shield cover, and possibly a shield face, of probable Flavian date, from the camp at Vindonissa. These finds indicate shields only 60-65 cm wide. Although one of the covers bears a *tabulum* attributing it to *Legio XI Claudia*, it could still be for a flat rather than a curved shield, much like the one from Doncaster.

The sculptural evidence also tends to indicate that the average scutum was smaller than the largest Dura example, but it is possible that the shields in some of these depictions were reduced in size to show the figures better.

Summing up, the balance of evidence indicates that the average 1st century scutum was smaller than the Dura example. Then why was the Dura shield made larger than normal? The simple answer, which seems to have been overlooked in this controversy, is that Roman soldiers, just like people today, varied considerably in size. Just as helmets and armour came in different sizes, so may have shields. There may not have been a 'regulation' shield size but, more intelligently, perhaps a regulation that stated that a legionary's scutum would reach from knee cap to shoulder, and a proper size shield would be issued accordingly. In reconstruction groups it can clearly be seen that the Dura shield is easily handled and

well proportioned for a man six feet tall, but somewhat oversized and unwieldy for someone half a foot shorter. This could explain the size variance in the archaeological record.

Overall, slight size differences present a neater, more military presence than seen in reconstruction groups where in the hands of 'a little guy' the Dura-sized scutum is probably too large. Making shields with some size variation is no more a logistical problem than for the *caliga*, helmets and cuirasses, in which different sizes are taken for granted.

Finally, however, it must be conceded that people, as well as domestic animals, were generally considerably smaller in the Roman era than today. Even if the theory of different sized shields for different sized people is dismissed, the adoption of the large Dura scutum by today's reconstruction groups could be considered a 'scaled-up' enlargement of the admittedly slightly smaller 1st century scutum, to appear in the authentic size for the generally larger people of today.

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A new book by the author of these articles — *The Roman Legions Recreated in Colour Photographs* — is available from Windrow & Greene Ltd, 5 Gerrard St, London W1V 7LJ (tel: 071-287-4570; fax 071-494-3869). A 96-page large format paperback illustrated with some 120 colour photographs of members of all leading Roman re-enactment groups and their gear, the book is priced at £12.95 + 10% P&P (UK). Trade orders quote ISBN 1-872004-06-7.

Key to photos on next page

Top left:

Members of *Legio XIII* using the pilum as a spit in camp. Since the long iron shanks were deliberately left untempered, so that they would bend on impact, preventing their being thrown back by the enemy, this 'abuse' of the weapons will have no ill effects. Note that one example has the standard rivetted tang and the other the square socket, discussed in the text.

Top right:

Reconstruction by the *Legio X Gemina* group of the centurion M. Favonius Facilis, an officer of *Legio XX* whose mid-1st century grave-stone is a major source for reconstructors. Note the very large bronze belt-plates; the cingulum seems to be almost entirely decorative in this case, though it may have offered some additional protection to the belly. Centurions are invariably shown with the sword slung on their right hip, the opposite side to legionaries.

Bottom left:

Reconstruction of the famous Dura Europos scutum, a 3rd century AD find from Syria which remains our only original example of the classic 'tile-shaped' scutum of the early Imperial period.

Bottom right:

Legionary on the march with a socketed pilum and the T-shaped kit pole balanced over his shoulders.





Left:

GIs in Italy, winter 1944, wearing different parts of the M1943 uniform. The soldier at left is wearing the pile-lined field jacket which was to be worn under the M1943 jacket. The other two men are wearing the M1943 jacket. All appear to be wearing the M1943 trousers with overshoes. (NARA.)

Above:

Front view of PQD 371B field trousers, with metal buttons to hold the suspenders. The metal buttons, like those found on the HBT fatigue uniform, are a variation from the specified pattern. (Author photo.)

Below left:

An PQD 370E M1943 field jacket with a printed instruction label, one variation from the sewn-in instruction label often found in M1943 jackets. (Author photo.)

Below centre:

An M1943 PQD 370E field jacket with the tag for a pile-lined field jacket mistakenly sewn on the collar. An example of the errors which can be encountered in M1943 uniform items, a result of relaxed inspection standards. (Author photo.)

Below right:

The classic M1943 field jacket worn during WWII, a PQD 370D, dating from spring 1944. This is the variation of the M1943 which was most widely used by GIs in the last year of the war. The instruction label is sewn into the collar. (Author photo.)

M1943 FIELD JACKET AND TROUSERS IN WORLD WAR II

KEVIN MAHONEY

One of the most innovative and long lasting uniforms developed by the US Army in WWII was the M1943 combat uniform. The basic style of the jacket has been retained by the US army for almost 50 years, with many other countries utilising the basic design in their own field uniforms. However, only those variations of the jacket and trousers used during the war will be discussed here.

The development of this uniform began in the autumn of 1942 when it became apparent to the Army that a standardised com-

bat uniform was needed to replace the multitude of specialised uniforms which had been developed for paratroopers, armour, mountain and ski troops. The distribution and maintenance of all these different uniform types was formidable. The solution was the development of a uniform which could be worn in different theatres of war, depending on the principle of layering successive pieces of clothing underneath for warmth in





Infantrymen of 1st Infantry Division near Aachen, September 1944. Soldier with map appears to be wearing both the M1943 field jacket and trousers. Infantryman to left is still wearing an OD field jacket. (NARA.)

Infantrymen of the 3rd Infantry Division receiving M1943 field jackets at Anzio, 2 April 1944, during the test of the uniform. (NARA.)

Members of the 17th Airborne Division preparing for Operation 'Varsity', March 1945. M1943 field jacket being worn with the earlier model paratrooper trousers, here with knee reinforcements. (NARA.)

cold climates. Tests were carried out in North Africa on styles of what would eventually become the M1943 field jacket. It was here that the precursor of the M1943, the Olive Drab Field Jacket, had proven itself unsatisfactory under field conditions. The concept of a combat uniform, which would include trousers and a cap, had gained popularity. The British battledress uniform was looked upon favourably by many US troops during the North African campaign and the concept of a combat uniform was adopted by the US Quartermaster Corps. Several experimental designs were tested and eventually the design known as the M1943 Combat Uniform, consisting of the Cotton Field Jacket and Cotton Field Trousers, and Field Cap was decided upon.

Jackets

The M1943 Cotton Field Jacket was first approved on 29 May, 1943. Its design evolved from the Mountain Jacket which had been approved the previous September. It was made longer than the Olive Drab Field Jacket to correct a major defect in that garment. A drawstring at the waist vastly improved the warmth of the jacket, an innovation which had been developed for use on arctic clothing. In keeping with the principle of layering, upon which the design was based, the lining was made from cotton material, another departure from the OD Field Jacket. A fly front, with six concealed buttons, was also an improvement based on experience with the OD Field Jacket. The meagre pockets of the latter were vastly improved by the addition of two cargo type pockets on the chest, intended to hold 'K' rations, and roomier interior pockets at the waist. These waist pockets were given additional support for heavy loads, such as grenades, on all versions after the first, by the addition of web straps running up the inside of the lining on both sides of each pocket. Sateen cloth was used for the shell of all jackets until 1945. A substitution of Oxford cloth for the jacket shell was made in this year, as it was found to be more wind-resistant.

There were seven different versions of the M1943 Field Jacket used during the war. However, except for one type produced in 1943, the successive modifications were slight and the overall appearance of the jacket was basically unchanged throughout. The first specification, PQD 370, was issued on 29 May 1943. The jacket was as described above but included a hood, which was dropped from later specifications of the jacket, only reappearing in June 1944 with a specification all its own, PQD 441. The first major variation appeared at the end of June with PQD 370A. There were two appar-

ent, but minor, changes incorporated. The tab which was sewn under the left collar was moved from its previous position on bottom edge of the collar to the top edge. The slit, or placket, at the cuff was also simplified as the original design complicated the manufacturing process.

The next changes appeared with PQD 370B of 29 July 1943. The placket for the cuff was simplified again and the tab for the closure of the collar redesigned, now incorporating a large rectangular tab sewn to the very top of the front of the jacket and not to the collar at all. The only changes readily apparent with the appearance of the PQD 370C in October 1943 are the collar and buttons. A second button was added to the front of the jacket just below the collar to hold the collar closure tab when the collar was worn open. The style of button was also changed. The next specification change came in February 1944 with the PQD 370D, but the only change is the appearance of the jacket was the inclusion of an 'instruction label' on the lining below the collar, which gave information on how to wear the jacket properly. The only readily discernible change on the final version to be used during the war, PQD 370E, concerned as minor a detail as the removal of stitching from the top of the breast pockets circumventing the button found on earlier models². Although this change is clearly shown on the specification drawings, examination of two examples of the PQD 370E model revealed that both still had stitching below the button on the top pocket.

It should be noted that collectors will encounter M1943 items which differ in details from the style specified by the QM Corps. By 1944 producers were hard-pressed to deliver M1943 clothing whose production schedules, set by the Army, were rarely met. Inspection standards of finished jackets and pants were lowered in 1944, to reduce the numbers rejected for small defects. Such rejections had been mounting and affected the numbers delivered to the QM Corps. The result was that M1943 items with a variety of small defects were accepted by the Army. Recently a PQD 370E was examined which had an instruction tag for a Pile Lined Field Jacket, the liner designed to be worn underneath the M1943 jacket in very cold climates.

An interesting and seldom seen hybrid M1943 type jacket appeared

Side view of the experimental M1943 field jacket with a built-in back pack, tested in 1945. (NARA.)

in September 1943, called the M1943 A, PQD 397. In appearance it resembled the PQD 370B mentioned earlier. However, the outer shell of the jacket was made from poplin and the lining of wool, both materials used on the OD Field Jacket. The olive drab colour of the jacket was the same as for the standard M1943. This substitution of material was necessary so that stocks accumulated for production of the OD field jacket could be used up. Also, the material necessary for the production of the standard M1943, PQD 370, was not available in great quantities in autumn 1943. The jacket was produced in some quantities until the spring of 1944, when it was cancelled.

Trousers

The M1943 Cotton Field Trousers were designed to be worn as an outer shell over either pile-lined or wool trousers in cold weather. The latter became standard wear under the M1943 trousers. The M1943 trousers were made from wind-resistant nine ounce sateen cotton material. A total of four versions of these trousers appeared during the war. Although sateen cloth was specified for each variety, examples may also be encountered which are made from both Oxford cloth and berringbone twill. As with the jacket, the demands for the trousers resulted in a number of departures from the specified patterns.

The first version, with the Philadelphia Quartermaster Depot number PQD 371, was approved on 1 June 1943. It had both belt loops and buttons for suspenders as



Decoration ceremony for members of the 1st Special Service Force in the Anzio Beachhead, March 1944. The two men at left front are wearing early models of the M1943 field jacket. (NARA.)



Brigadier General Gavin of the 82nd Airborne Division preparing for the Nijmegen jump in September 1944. He is wearing the M1943 jacket and trousers, the latter having been modified with additional cargo pockets. (NARA.)

well as a tab on either side of the waist to allow adjustment to a smaller waist size if required. Pockets included two front and two rear slash pockets as well as a cargo pocket on the right leg. The latter was not favoured by some branches of the army, with the result that the first change in the specification came almost immediately, on 30 June, when what is

described as a 'rule' pocket replaced the cargo pocket on the new PQD 371A. The second change in the specification, the PQD 371B, occurred in February 1944. The 'rule' pocket was eliminated but now Types I and Types II of the trouser were produced. The only difference between the two appears to be the use of double stitching on the seams on the Type II.

Apparently an amendment was made to the specification of the 371B which allowed for metal buttons, like those used on IIBT Fatigue Jackets, to be used in place of the fibre buttons originally specified, since both varieties are seen. The third variation to appear during the war was the PQD 371C, appearing in February 1945. The only apparent difference from the

371B was the over-sizing of the trousers to allow for shrinkage. All three models had tabs at the ankle, to provide closure for additional warmth.

An interesting modification was made to the M1943 trousers by paratroopers in the ETO. The absence of cargo pockets on these trousers was considered inconvenient since there had been large pockets on the paratrooper trousers used previously. So large cargo pockets were made from heavy OD canvas and sewn on both legs of the trousers. These allowed for grenades and other heavy items to be carried, as in the earlier trousers whose pockets were also reinforced with canvas on occasion.

Production and issue

At first the Army ordered 350,000 M1943 Field Jackets to be produced during 1943, but by mid-September only 500 had been produced. Throughout the war the Army was to find it difficult to obtain sufficient numbers of the jacket. In mid-1944 emphasis was placed on the production of the new OD Wool Field Jacket (the 'Ike Jacket') and the production of the M1943 flagged for a time. An additional production problem developed when small sizes of jackets had to be procured for Filipino troops in late 1944 and early 1945, straining the already tight production schedules.

The issue of the M1943 uniform to troops in the ETO was not without problems. The quartermaster in the theatre preferred to use the Ike Jacket as a combat jacket, since it had been designed in that theatre. The M1943 was accepted as a temporary substitute until sufficient numbers of the Ike Jacket became available'. As mentioned earlier, production of the M1943 jacket was reduced in 1944 in the hope that greater numbers of OD Wool Field Jackets could be produced. In the ETO the issue of the M1943 was originally intended only for paratroopers, with the first jackets arriving in the theatre in June. However, the numbers of Ike Jackets available by autumn 1944 was far below requirements and the winter was approaching. The war in Europe did not appear to be ending by Christmas, as had been thought in September, and it was necessary to have enough warm clothing for all the troops. After a variety of 'stop-gap' jackets were offered, including four-pocket wool service coats (superseded by the Ike Jacket), the ETO agreed to

accept M1943 jackets for use as field jackets. The Ike Jacket, when available, was never really used by troops as a field jacket, but rather as a service dress jacket. The M1943 Field Jacket increasingly became the standard field jacket in the ETO as the end of the war drew near. However, there were never sufficient numbers available for issue to all troops, so the wool overcoat and OD Field Jacket were still being used in the field by some units. This situation had an effect on the issue of M1943 jackets to troops in the US, that autumn. By November 1944 the need for these jackets overseas was so great that issue of the M1943 uniform to entire units was to be made only to paratroopers and tankers. Individuals embarking as replacements for service overseas were to get them as well.

Some of the first M1943 jackets issued in late 1943 were of the

Specification drawing for the original PQD 370 jacket of May 1943. Note the hood, dropped from later specifications and only added as a separate item a year later. The early style of collar closure tab is illustrated. On the PQD 370A, this tab was moved to the other side of the underside of the collar. With the PQD 370C, the larger, rectangular shape tab found on all successive models of the jacket was incorporated. (NARA.)

M1943-A type. Headquarters, Army Service Forces, decided early in September that no standard M1943 jackets would be produced until the stocks of the existing poplin and wool used to make M1943-A jackets had been exhausted. However, the projected demand for M1943 jackets was such that by the end of the month they ordered the standard M1943 jackets to be delivered that autumn as well. It was also decided the OD Field Jacket was to be continued to be issued to troops in the southwest Pacific so that more M1943 uniforms would be available for Europe.

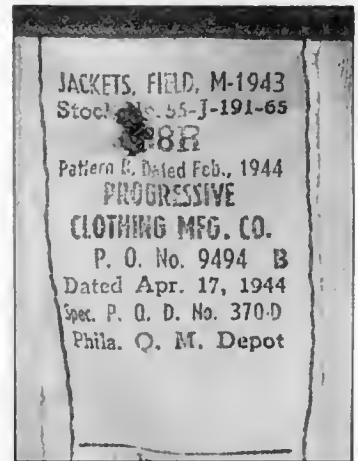
Variations

An unusual variation to the M1943 jacket was tested during the war. This saw the inclusion of a built-in pack in the back of the jacket, similar to that found on the Mountain Jacket. One test type appeared in 1944, when some jackets of this type were tested at Anzio by the 30th Infantry Regiment of the 3rd Infantry Division. The idea was to see if the combat field pack, then under development, could be eliminated by use of this poncho which could be used to carry rations, etc. The commander of the 2nd Battalion of the 30th, Colonel Stromberg, made further modifications to the design with provision to carry a poncho or raincoat and

Detail of tag found in the right bottom pocket of all M1943 field jackets. Information includes manufacturer's name, QM stock number, the date and number of the contract and specification number of this style of jacket, here the PQD 370D. No documentation has yet appeared to explain the meaning of "Pattern B". (NARA.)

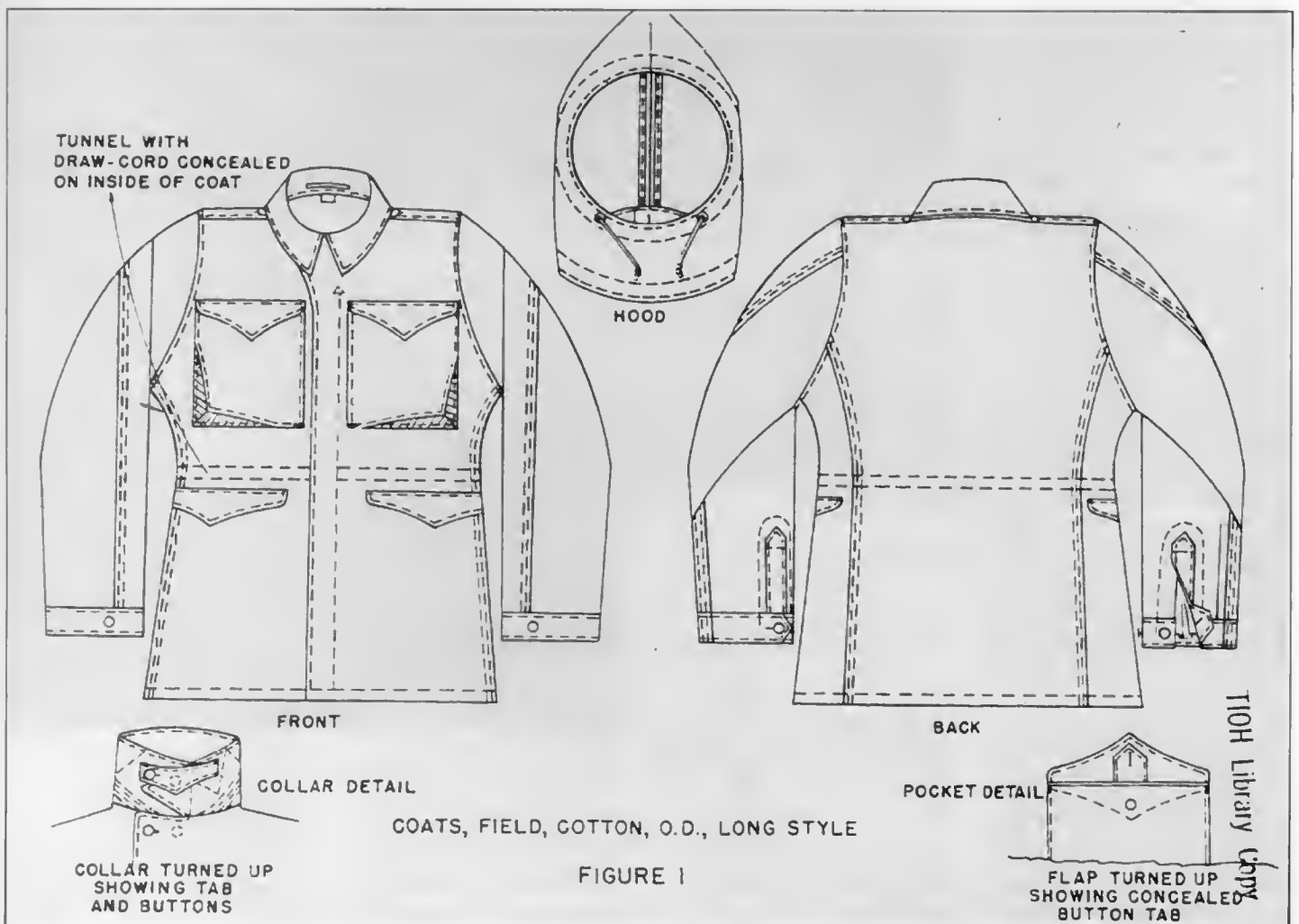
extra rations. The idea was apparently well received by the troops, who liked the idea. Further tests were made in 1945, demonstrating both advantages and disadvantages. The end result of these tests was that the poncho was not incorporated into any established models of the M1943 or its descendants.

It is unclear if all the jackets tested in Anzio by the 2nd Battalion of the 30th Infantry had the back poncho. Probably only some of the 1,500 delivered to the unit in late March had it. Examination of photos of the 2nd Battalion wearing the M1943 jacket show some jackets having an attached hood, as was true of the original PQD 370. Since the hood did not reappear until the next year it is reasonable to conclude that some of these men were issued the original PQD 370. Regardless of the variation used, the men were enthusiastic about the jacket, particularly when compared to the OD Field Jacket. A QM Corps observer in the Anzio



beachhead had this to say about the jacket. "The battalion (2nd, 30 Inf) has been offered enough German Lugers in trade by unauthorised volunteer test personnel to outfit a small army, you have no idea how the GI's eyes pop at them. They want and need them. NO mistake." Not only did the jacket offer better camouflage than its predecessor but it was also considered to be more military in appearance.

One of the most popular aspects of the M1943 uniform was the pockets. By comparison to the OD Field Jacket they were roomy and quite practical. Again at Anzio the QM observer reported that "some





Close-up of M1943 trousers worn with suspenders and combat boots, circa 1943 (NARA.)

men are reported carrying as many as 35 hand grenades at a time, tising all pockets in the new jacket and cargo trousers plus slings". Not only were the 30th Infantry wearing the new combat outfit, but a study of photographs of the famed 1st Special Service Force reveals that they too wore M1943 jackets even earlier. A number of them wore the jacket while they were fighting in the mountains south of Rome in December 1943 as well as at Anzio early the next year. Either the M1943 or M1943-A are likely to have been worn. The number of 'Forcemen' wearing the jackets would indicate that they, like others in Italy, were pleased by its performance in combat".

Later in the war, as more troops wore the jacket in combat, complaints about it surfaced. Several members of an anti-aircraft unit in Italy maintained that it was necessary to wear two sweaters underneath to keep warm during the cold winter of 1944-45. (They apparently did not have the pile-lined liner to be worn underneath as other troops in Italy did.) The expedient of sewing pieces of blanket inside the jacket for additional lining appeared. Members of the 178th Engineer Battalion in France in late 1944 reported that they wore their high neck sweaters backwards, to get them higher under their chins and give more warmth. In the 313th Field Artillery Battalion in France, just before the Battle of the Bulge, soldiers reported that while all men had been issued the M1943 outfit, those who still had the older Winter Combat Uniform (the ubiquitous Tanker's Jacket) still wore it, finding it warmer.

Members of the 702nd Tank Battalion agreed with these men, as did tankers in Italy. In fact the

M1943 trousers were not issued to tankers in Italy since enough Winter Combat Trousers were still available for issue in 1944-45, although the latter uniform had been cancelled by the army in spring 1944. Generally tankers seemed to prefer the Winter Combat Jacket since they found it more comfortable to wear inside their vehicles. In fact in both the ETO and MTO during the winter of 1944-45 the Winter Combat Uniform was considered to be a reliable standby to the M1943 uniform and preferred in some instances. The complaints against the M1943, although they were minor in comparison to its predecessor, led to an Inspector General's investigation in Italy in early 1945. Members of the 34th 88th, 91st and 1st Armored Divisions were interviewed. The most common complaint was found to be that the jackets were not water-repellent. A raincoat was also necessary when the M1943 was worn in heavy rain. Again the Winter Combat Jacket was specifically mentioned as preferable.

Regardless of the complaints received about the M1943 Combat Uniform, it replaced the specialised clothing which had been issued early in the war and became the standard uniform of the GI at the end of World War II. The long life of its basic style and the layering principle on which the uniform was based is testament to its success.

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Notes

1 The changes noted for both the jacket and trousers are based on a comparison of the QM specifications for each type. Actual examples can differ from these 'sealed patterns'.

2 Based on comparison of specifications for all five versions of the M1943 Field Jacket.

3 OD Field Jackets had originally been desired as the 'stop-gap' until the Ike Jackets were available, but their production had ceased by this time and sufficient quantities were not available for shipment to the ETO.

4 Extract from letter from Major Bates to Colonel Doriot, 4 April 1944.

5 Extract from letter from Major Bates to Colonel Doriot, 28 April 1944.

6 Other elite troops to wear the M1943 uniform include OSS special operations units. Members of Operational Groups wore the uniform in France during the summer of 1944 and in Northern Italy in late 1944 and 1945.

7 Italy was the only theatre where the M1943 uniform was actually used with all the components as intended under the layering principle.

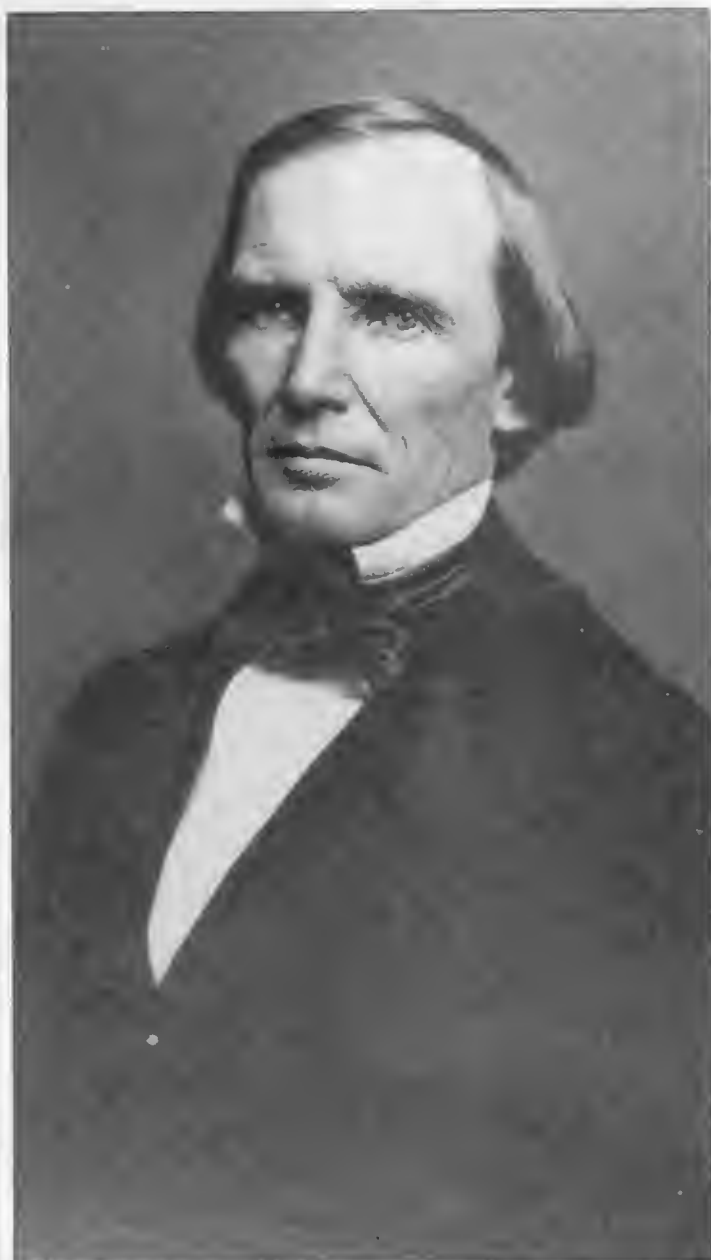
GALLERY

Ben McCulloch

STEPHEN HARDIN

Paintings by PETER DENNIS

Texas Ranger, Indian fighter, and Confederate general, Benjamin McCulloch was among the principal champions of his adopted state. Born in Rutherford County, Tennessee, on 11 November 1811, Ben spent much of his boyhood bear hunting, reportedly bagging as many as eighty in a single season. He possessed a keen and inquisitive mind, but his back country education was rudimentary at best.



This image, taken shortly following the Mexican-American War, belies the prevailing impression of McCulloch as a ferocious leader of 'los Diablos Tejanos'. Although his enemies considered him an 'unpolished desperado', Texans described him as 'genial and kindly in disposi-

tion'. Save for his cold eyes, the well-dressed and pleasant-faced subject of this portrait gives no hint of the more bellicose aspects of his nature. (Prints and Photograph Collection, Barker Texas History Center, University of Texas at Austin.)

In the fall of 1835 young Ben planned to join his friend and neighbour, David Crockett, who had left Tennessee to assist rebellious 'Texians' in their fight against Mexican dictator Antonio Lopez de Santa Anna. McCulloch contracted measles on the road and fortunately remained behind to recover his health; Crockett continued along the path which would lead to his death at the Alamo.

Fully recovered and brimming with vengeance for his slain comrade, McCulloch arrived in Texas in the spring of 1836 just in time to join General Sam Houston's Texian army and participate in the final battle at San Jacinto on 21 April. That day he commanded one of two rebel cannon and saved Houston's life when he pushed aside a nervous gunner who was about to touch off the ordnance just as the general was riding in front of the bore.

Texians achieved independence at San Jacinto and McCulloch won a home. In 1837 he moved to the frontier settlement of Gonzales where he earned his living as a surveyor and rode with the local ranging company. In 1839 Gonzales residents elected McCulloch to the Texas Congress. Words spoken in the heat of the political campaign led to a duel with Colonel Reuben Davis and the antagonists exchanged rifle shots at 60 yards. McCulloch took a round in his arm and, although he never fully recovered the use of the injured limb, honour was satisfied and the duelists became friends.

During the Great Comanche Raid of 1840, nearly six hundred warriors swept down from the High Plains to raid all the way to the Gulf of Mexico. McCulloch, at the head of a ranging company, tracked their movements and dispatched reports to the main body of troops concentrating to cut off the Comanche withdrawal. He joined the Texians who had mustered at Plum Creek and there played a principal role in the pivotal victory over the hostile tribesmen. The next year saw McCulloch involved in several additional expeditions against Indians.

In March 1842, he joined Texas Ranger Captain John C. Hays and remained attached to his command through 1845, participating in numerous border skirmishes against Mexican marauders.

In 1845 the United States annexed Texas. McCulloch won a seat in the first state legislature and was later selected as Major-General of militia for all Texas west of the Colorado River. When war erupted between Mexico and the US in 1846,

McCulloch organised a company of scouts for General Zachary Taylor.

'This company was perhaps the best mounted, armed, equipped, and appointed corps that was out in ranging service', crowed member Samuel C. Reid, Jr. 'and from the time of its arrival at headquarters until after its disbandment at Monterey [sic], enjoyed more of the trust and confidence of the commanding general than any other volunteer company of the invading army.'

Reid overstated the degree of Taylor's admiration for McCulloch's men. True, they distinguished themselves as light cavalrymen, providing yeoman

Mexicans such behaviour earned them the bitter epithet 'los Diablos Tejanos' — the Texan Devils. When their enlistments ran out on 2 October 1846, Taylor was only too happy to see McCulloch and his 'licentious' Texans retire to their 'blood-bought state'.

Ben McCulloch, however, had no intention of quitting while the enemy remained in the field. Back in Texas he raised another ranging company and returned to Mexico to offer once more his services to General Taylor. He arrived at headquarters on 31 January 1847. On this occasion Taylor needed all the troops he could muster, for in the interim most of his regulars had been

depleted American army in the north. During the punishing advance, Santa Anna lost 4,000 effectives, but with 16,000 troops remaining, he was certain he could annihilate Taylor's scanty force of 5,000.

McCulloch encountered on 16 February a Mexican cavalry vanguard near the village of Encarnación and reported that intelligence to General Taylor. Clearly, the enemy was nearby, but in order to deploy judiciously Taylor needed to know Santa Anna's exact location and strength. On 20 February, McCulloch set out with five rangers. Near midnight they arrived at Encarnación and discovered the Mexican camp. McCulloch ordered four men back to Taylor with the location, while he remained behind with one man to make further observations.

Dawn revealed Santa Anna's entire army arrayed below McCulloch's hilltop vantage point. The two rangers began a meticulous count of the enemy force. That accomplished, they slowly made their way through Mexican picket lines. Since rangers routinely wore wide-brimmed hats and *serapes*, the enemy sentries probably mistook the two men for *vaqueros* rounding up stock. Once out of musket range, McCulloch and his companion whipped their mounts into a gallop and did not halt until they had reached Taylor's tent.

Armed with Santa Anna's precise location and strength, Taylor could now make his battle plans. He withdrew from his isolated position around Agua Nueva and assumed a defensive posture along La Angostura, a rocky defile along the Saltillo-San Luis Potosi road. There, on 22-23 February 1847, he fought the Battle of Buena Vista. Santa Anna could not break Taylor's sturdy defenses and finally retired toward Mexico City, his dreams of a decisive victory and his army shattered. The victory was Taylor's but the audacity of Ben McCulloch and his rangers had made it possible.

Following the war, the gold-fields of California lured McCulloch westward with thousands of other 'forty-niners'. He found little ore, but the citizens of Sacramento elected him sheriff. Although McCulloch maintained order in the rough-and-tumble mining town, he became homesick for Texas and returned in 1852. He was not, however, finished with law enforcement. In 1853 President Franklin Pierce appointed McCulloch as Marshal for the Eastern District of Texas,

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An 1862 portrait corroborates a Confederate correspondent's description of General McCulloch: Age has left its mark upon his countenance. His face is weather-beaten and brown from exposure; numerous "crow's feet" creep out from somewhat sunken eyes. I think he would weigh about one hundred and forty pounds, and I

would take him to be about fifty years of age. The coat and vest shown here would have differed little from those he normally wore on campaign and may, in fact, be the same black civilian suit in which he was killed. (Prints and Photograph Collection, Barker Texas History Center, University of Texas at Austin.)

service as mounted scouts and counterinsurgents. At the Battle of Monterey they dismounted and fought as assault troops. Yet, Taylor could never fathom their wanton hostility toward Mexican civilians and lamented the 'outrages committed by the Texas volunteers'. Among the

siphoned off to augment General Winfield Scott's amphibious invasion at Veracruz. Taylor put McCulloch's company to work as long-range scouts.

Mexican General Santa Anna had forced-marched his army across the desert in the dead of winter in an effort to surprise the

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an office he held for eight years.

McCulloch yearned once again to lead soldiers. He lobbied his old friends, Sam Houston and Thomas J. Rusk, now both US Senators from Texas, for a commission in the regular army. Most Washington insiders believed McCulloch would be named to command one of the new rifle companies that were being organised. For years he had studied military history to compensate for his lack of formal education and, according to an acquaintance, 'had the campaigns and works of Caesar, Alexander, Turenne, Vauban, Frederick the Great, Napier and Napoleon on his tongue's end'. Even so, when appointments were announced, he was only offered a major's commission. This was a bitter blow to McCulloch. It appeared that political connections and a West Point diploma carried more weight than combat experience and proven leadership ability. His pride wounded, McCulloch refused the appointment. He was subsequently offered the governorship of two territories, but declined them also.

In 1857 McCulloch at last accepted the post of peace commissioner to Utah during the so-called 'Mormon War', a controversy which arose when followers of Mormon coloniser Brigham Young brazenly flaunted US laws. McCulloch's patient diplomacy with leaders of the dissident sect prevented open rebellion until the arrival of garrison troops under the command of General Albert Sidney Johnston. With order restored in Utah, McCulloch reported upon conditions in the Arizona Territory.

McCulloch returned to Texas as turbulent clouds of secession loomed over the nation. A defender of both state rights and slavery, he became a staunch secessionist. Lincoln's election in 1860 forced the issue, and on 21 February 1861, Texas voters approved secession. There remained, however, some 2,700 Federal troops under the command of Major General D.E. Twiggs dispersed within the borders of Texas. McCulloch raised an army of eight hundred volunteers and forced the surrender of Twiggs's San Antonio garrison. In a series of bold strikes, McCulloch and the Secession Convention had put out of action more than ten per cent of the regular US Army and acquired military stores and property valued at \$3,000,000 — all without firing a single shot.

In May 1861, McCulloch was commissioned a brigadier general in the service of the Confederate

States. He commanded the military district comprising the Indian Territory west of Arkansas, but upon President Jefferson Davis's entreaty, attached his troops to the command of General Sterling Price. The two generals disliked each other intensely; McCulloch dismissed Price as 'nothing but an old militia general', and was especially contemptuous of his 'huckleberry cavalry'. The enmity between McCulloch and Price often stymied joint operations. Nevertheless, McCulloch later participated — albeit grudgingly — in several battles to hold Missouri. On 10 August 1861, his cool and steady leadership contributed greatly to the Confederate victory at Wilson's Creek, Missouri.

Wherever he appeared his men greeted him with cheers. His soldiers had complete confidence in his experience and ability. As one admiring rebel wrote from camp: 'General Ben McCulloch is a great man... One of the most marked features of his mind is its precision, its clearness. Individuality is strongly marked. He is not a talkative man, and consequently not a very social one. He seems separate, self-existent, independent, original... He seems desirous of bringing his troops to the very highest pitch of discipline and military prowess. He detests stragglers and loafers. He loves order and decency.'

Probably because he had been snubbed by the West Point clique, McCulloch shunned an opulent general's uniform in favour of the 'garb of an earnest citizen'. His field dress consisted of a civilian suit of black velvet and an old brown planter's hat. He carried no officer's sword or side arm, but was never without a 'fine rifle', which was 'his only weapon, or soldierly insignia', as one soldier recalled. The general's unorthodox apparel created an occasional breach of military etiquette. While sitting around a campfire one night, a private tapped McCulloch on the shoulder with a bundle of kindling, saying, 'I wish you would light these for me'. The man then wandered off to gather more wood. When he returned the fire was blazing. 'Here, my friend, is your fire', McCulloch replied. Only then did the man recognise the general. He attempted to apologise, but was so dumbfounded that his words spilt out in an unintelligible stammer. McCulloch, observing his discomfort, thoughtfully drew the attention away from the embarrassed soldier by changing the subject to military matters.

At the Battle of Elkhorn Tavern (Pea Ridge) on 7/8 March 1862,

McCulloch led a corps of Arkansas, Louisiana, and Texas troops. On the first day's fighting McCulloch's command came under heavy fire from Federals concealed in dense woods. Characteristically, the general personally rode forward to scout the enemy's disposition. He came upon a company of Union sharpshooters who unleashed a volley toward the lone horseman; a slug tore through his heart, killing him instantly. Staggered by McCulloch's death and stymied by unyielding Federal defenses, the Confederates withdrew following two days of bitter fighting.

An honour guard accompanied McCulloch's body to Austin, where it was buried with military honours in the State Cemetery. One eulogist expressed sentiments shared by most Texans: 'He sleeps the sleep of the brave, the just, the patriotic, the wise and the true — honoured by Texas and her people, and ever to be so honoured while virtue, courage and patriotism have devotees in the land he loved and served.'

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*The author is indebted to Dr Thomas W. Cutter of Phoenix, Arizona, for allowing him to read his McCulloch biography in manuscript. When published it will be by far the finest scholarly examination of McCulloch in print.

Key to painting on back cover

Peter Dennis' reconstruction opposite depicts (left) Major Ben McCulloch as he appeared on 16 February 1847, the date of his astounding scout of the Mexican army encamped around Encarnación. A period woodcut shows his wide-brimmed slouch hat, black neckerchief, and the floppy collar of his white linen shirt. Jacket, waistcoat, and trousers are drawn from contemporary examples.

Spike-roulled Mexican spurs are attached to high-top riding boots. McCulloch's five-shot 'Patterson' Colt revolver and enormous Bowie knife were already characteristic Texas Ranger weapons. Note the Patterson's trigger extended from the housing only when the hammer was fully cocked, hence the notable absence of a trigger guard. Like many early 'Texians', McCulloch affects the colourful Mexican blanket, or serape, made of wool dyed in bright colours and woven in geometric patterns or woven plain with decorative borders. One early Texas settler asserted that serapes were 'of such admirable texture as to be almost waterproof'. His nonchalant pace and the overall appearance created by McCulloch's Mexican saddle, spurs, and serape likely caused the enemy scouts at Encarnación to mistake him for one of their own vaqueros.

The figure at right illustrates the black velvet civilian suit that General McCulloch reportedly wore on 7 March 1862, the day he was killed at Elkhorn Tavern. He eschewed the regulation Confederate general's uniform, favouring instead the 'garb of an earnest citizen'. Even so, McCulloch was not devoid of vanity; in 1862 most southern citizens did not, after all, boast clothing made of black velvet. One Confederate correspondent reported the general's headgear as a brown hat of the 'planter style'. He had abandoned heavy riding boots for 'short polished boots' of black leather. In 1861 an observer reported McCulloch's weight at 'about one hundred and forty pounds'. The general appears to have gained weight, however, for his aide, Colonel John Henry Brown, recalled that immediately prior to the battle at Elkhorn Tavern McCulloch was 'in fuller flesh than I ever saw him, weighing 160 pounds'. The 'short breech-loading rifle' that McCulloch carried that day was most likely the Model 1859 Sharps carbine. McCulloch and his men had confiscated some 250 rifles of that type from Federal stocks in San Antonio when they accepted General Twiggs's surrender. He, therefore, could certainly have had his pick of those weapons.

Ben McCulloch

Encarción, 16 February 1847

Elkhorn Tavern, 7 March 1862

